

THE AUSTRALASIAN PHOTO-REVIEW

THE AUSTRALASIAN PHOTO-REVIEW

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THE AUSTRALASIAN PHOTO-REVIEW



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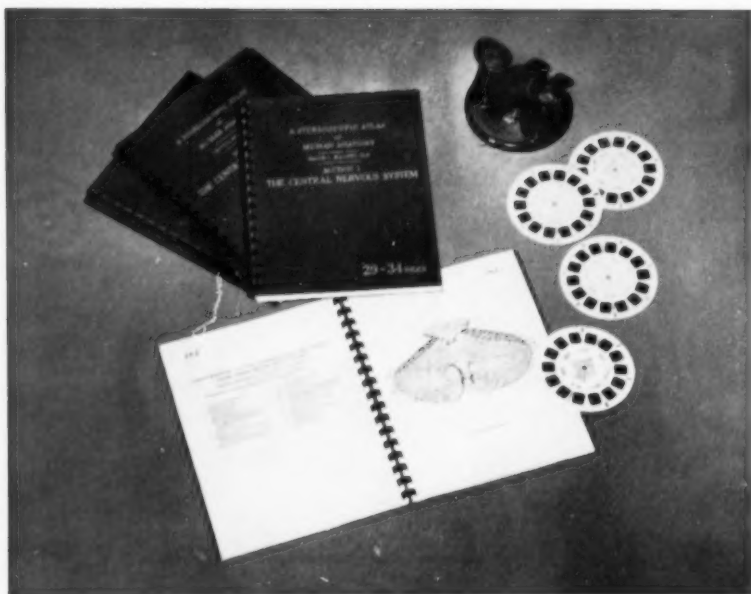
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*Text and Dissections by David L. Bassett, M.D., Associate Professor of Anatomy,  
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# The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach "The A.P.-R." not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.

## THE PHOTOGRAPHIC SOCIETY OF N.S.W.

On the evening of Nov. 15, Mr. J. Mitchell was the guest judge for the monthly pictorial competition. Mr. C. H. Clarke judged the general competition and the awards were: *Advanced*: 1, N. Youngman; 2, G. Curry; 3, I. Bagnall. *Intermediate*: 1, R. Johnson; 2 and 3, V. Turnidge. *Beginners*: 1, 2 and 3, C. Marchant. *General*: 1, L. Thompson.

An interesting morning was experienced on Sunday Dec. 4. Our Outing was held at the Sydney University, where an abundance of intriguing and unusual subjects were found. When the sun finally made it difficult for more shots, we were allowed to climb the tower, inspect the Great Hall and see other beautiful corners of the University. We are most grateful to the Chief Constable for making all this possible.

We would like to recommend the programme of the evening for 24th January, 1956. Mr. A. L. Wyborn will be showing his colour slides entitled "A 14,000 Miles Tour of Australia". Come along and bring a friend!

The Society meets every Tuesday, 8 p.m., at 12 Loftus Street, Sydney. Information may be obtained from the Secretary, Box 829, G.P.O., Sydney. Tel.: WA2488.

## THE COLOUR GROUP

Mr. W. Dye was the judge for the colour competition on Nov. 29. The presentation was the largest number of transparencies ever submitted in a competition; the exposures were excellent and the subject matter varied. Successful competitors were: *Pictorial*: 1, K. Nelson; 2, K. Walker; 3, R. Whibley. *General*: 1, R. Whibley; 2, B. Austin; 3, S. McKinnon.

The Colour Group has been newly formed with the object of stimulating a greater interest and improved quality in colour work. Meetings are held at 12 Loftus Street, Sydney.

An interesting and diversified syllabus has been compiled and can be had upon request from the Secretary at the above address. I.B.

## THE OFFICIAL TRIBUTE TO MR. HENRI MALLARD

The committee of the Photographic Society of New South Wales made a worthy move when it decided to organise an evening in honour of Mr. Henri Mallard. The occasion was scheduled for December 6 when a large number of H.M.'s personal friends and members of Sydney's leading photographic clubs assembled in the Society's rooms to pay well-earned tribute to this popular personality who has done so much for several generations of the photographic fraternity of

New South Wales. The Official Tribute speech was made by Dr. A. E. F. Chaffer, A.P.S.A., on behalf of the Photographic Society of New South Wales, and this was ably supported by Mr. C. Noble speaking on behalf of the New South Wales Photographic Council, by Mr. K. Hastings on behalf of the Camera Club of Sydney and by Mr. G. Gow representing the Y.M.C.A. Camera Circle.

A notable Address In Reply was made by our guest, who then went on to give those present the 'inside story' of a large and most beautiful exhibition of prints which represented the cream of his life's work in pictorial photography, this including many fine examples of bromoil and bromoil transfer. After this, 'Mal' gave us a delightful screening of 3½" by 3½" slides—some in monochrome of Pacific Islands subjects and others by an early colour process.

The official business ended on a very happy note when the Chairman, Mr. A. W. Gale, A.R.P.S., as spokesman for 'Mal's' many friends in the photographic world, made Mr. and Mrs. Mallard a presentation—this consisting of a Shelley coffee set in white-and-gold. I.B.

## THE N.S.W. PHOTOGRAPHIC COUNCIL

The fifth Annual Inter-club Competition was opened on Dec. 5 by Mr. S. Woodward-Smith at the Education Department Galleries, Bridge Street, Sydney. The executive of the Council take much pleasure in announcing the following results.

*Clubs*: 1, Canberra Photographic Society; 2, Camera Club of Sydney; 3, Y.M.C.A. Camera Circle.

*Print of the Year—Aggregate Marks*: 1, A. C. Redpath (Canberra P.S.), "Banjo", 44; 2, C. S. Christian (Canberra P.S.), "In China Seas", 43; 3 (Equal), C. L. Leslie (Canberra P.S.), "Coach House", and N. S. Treat (Photographic Society of N.S.W.), "Satan in Disguise", 41.

The averages of the various clubs were:

Binalong Group	23
Camera Club of Sydney	27.77
Canberra Photographic Society	36.12
Caringbah Photographic Society	23.93
Garden Island Camera Circle	25
Goulburn Photographic Group	21.5
Leichhardt Camera Club	21.75
Manly Camera Club	24.5
Northern Suburbs (Sydney) Camera Club	26.43
Photographic Society of New South Wales	25.57
Public Works Dept. Photographic Society	21.08
N.S.W. Railways Institute Photographic Society	20.33
St. George Photographic Society	22.46
Waverley Camera Club	25.5
Wollongong Camera Club	24.92
Yagoona Camera Club	20.12
Y.M.C.A. Camera Club	26.8
Eastlakes Camera Club	19.4
Belmore-Belfield Camera Club	20.1

There are numerous people to thank for the success of the Inter-club Competition, especially Messrs. Kodak (Aust.) Pty. Ltd. for their assistance with printing and blocks, for the loan of an exhibition of prints from the Photographic Society of America, and for the assistance in producing the very fine catalogue placed at the disposal of visitors. We would also like to thank Mr. H. N. Jones, A.R.P.S., and the members of various clubs who gave so liberally of their time to

help with the immense task of preparing the Gallery, and lastly Dr. A. E. Chaffer, A.P.S.A., for a most interesting commentary on the manner in which the judging was handled.

The executive would welcome constructive criticism from the clubs, and any suggestions they may have in ways to improve the allotting of prints and markings. Remember this is your Council and we would appreciate your support.

Information regarding the Council may be obtained by writing to Box 829, G.P.O., Sydney. I.B.

### CAMERA CLUB OF SYDNEY

At our meeting on Nov. 15, Mr. R. Nasmyth delivered a lecture on Photographic Equipment—some modern and some not so modern. Among the latter were a couple of ancient tripods much prized by Mr. Nasmyth on account of their value as museum pieces. One of these took the form of a walking stick when folded up, and no doubt was used as such by grandfather when on an excursion. Members expressed keen interest in this very diverting talk, which was given in Mr. Nasmyth's usual inimitable manner.

On Nov. 29, a set competition, *Reflections*, resulted: A Grade: 1, K. Hastings; 2, H. Gazzard; 3, B. Gibbins. B Grade: 1, J. Oliff; 2 (Equal), R. Sanson and G. Vincent. During the evening one of our senior members, Mr. C. Noble, gave a demonstration on enlarging technique, which should be of great value to the less-experienced members. We are indeed indebted to Mr. Noble for bringing along all the equipment needed to make such a demonstration possible.

Any correspondence regarding membership of this club should be addressed to the Secretary, Box 2016, G.P.O., Sydney. H.G.

### LAKEMBA CAMERA CLUB

Our meeting on Nov. 8, at the Victory Hall, Lakemba, was once again very well attended, and Mr. Mackenzie-Clark, commercial photographer of Lakemba, was present to give an interesting lecture on photography generally. His advice should prove to be of great assistance to us all in the future.

It was pleasing to see the large number of prints entered for the three print competitions, and the judges, Messrs. Mackenzie-Clark, Ainsworth and Sanson, remarked on the high standard attained. Results of the Monthly Print Competitions were: *Industrial*: 1, R. D. Sanson (two prints equal); 3, R. E. Hodgson; HC, R. D. Sanson, B. Wykes, and R. Wotton. *Give It a Picture*: 1 and 2, R. Sanson; 3, K. Beale; HC, R. Smith. Open: 1, R. Sanson; 2 (Equal), R. Sanson and R. Hodgson; HC, R. Hodgson. R.H.

### THE CAMERAMATEURS

Our third Annual Meeting, held on Nov. 25, was a great success. Mr. W. Clifford Noble was print judge and Mr. J. Mitchell judged the colour slides. The awards were: *Grand Champion Print of the Year*: I. Wilson. *Print of the Year—Senior Grade*: K. L. Aston; A Grade: R. Gibson; B Grade: H. Hankinson. *Colour Slide of the Year—Open*: H. Hankinson. *Best Hand-coloured Print*: Patricia Aston. Point score awards were: Senior Grade: 1, K. L. Aston; 2, K. R. Whitby; 3, Patricia Aston. A Grade: 1, I. H. Wilson; 2, J. Spiteri; 3, R. Gibson. B Grade: 1, H. Hankinson; 2, Airlie Wilson; 3, R. Clifford. *Most Improved Photographer*, H. Hankinson.

Despite very wet weather our hall was filled to capacity and visitors witnessed what Mr. Noble described as a very refreshing display of varied subject matter, excellently portrayed. We wish to thank all those people who have helped us in the past year and we look forward to a great future in photography.

If you are interested in joining a progressive club and participating in active competitions, please telephone FB3220 or write to the Secretary, P.O. Box 28, Paddington, N.S.W. K.L.A.

### MANLY CAMERA CLUB

Mr. John L. Phillips was the guest judge for our open competition on Nov. 17. The results were: A Grade: 1, J. Keesing; 2, H. Furnell; 3 (Equal), A. Hart and H. Duit. B Grade: 1 and 2, R. Banfield; 3, A. Patterson.

Our annual social was held on Nov. 25, when about 90 guests attended, in spite of a very wet night. Our guest judges were Messrs. Henri Mallard, K. Hastings and A. Goodman, and the results were: *Agfa Trophy for Print of the Year* and also the *Kodak Trophy*: H. Duit; *Ilford Trophy*: H. Duit; *H. A. Pincock Trophy*: R. Roberts. Mr. H. N. Jones judged the colour section to decide the winner of the *C. T. Lorenz Trophy* and this award was gained by E. B. Cohen.

A presentation was made to member Les Hope-Caten, who will be absent from the club for about two years, and all present wished Mr. and Mrs. Hope-Caten the best of luck in their trip to Papua.

On Dec. 1, Mr. Vyvyan Curnow, of *The A.P.-R.*, gave a talk on "Exposure and Use of Meters", and in this he was ably assisted by Mr. Don Michel, who demonstrated the principle of taking incident light readings. The talk took the form of an open forum in which members were able to express their own opinions.

Visitors and new members are always welcome at our meetings, which are held in the Manly Presbyterian Church Hall, Raglan Street, Manly, on alternate Tuesdays. For information please contact the President, K. Musgrave (Tel. BO225, Ext. 413). E.B.C.

### BLUE MOUNTAINS CAMERA CLUB

The club has now finalised its competitions for the year. The results were: *Architecture*: 1, A. Shirlow; 2, Mrs. Shirlow; 3, A. Shirlow. *The Tree*: 1, A. Shirlow; 2, F. McGill; 3, S. Wells. This made A. Shirlow the point-score winner, and a very worthy win it was as Alan has been a very consistent exhibitor of first class material.

The club sent a batch of prints to Blackheath for the Rhododendron Festival and gained a second and four HC's. Members were pleased to gain these honours as it was our first attempt against outside competitors.

The final Colour Slide Competitions, held on Nov. 23, resulted: *Architecture*: 1, F. McGill; 2, A. Shirlow; 3, F. McGill. *The Tree*: 1, F. McGill; 2, A. Shirlow; 3, Miss Mackay. These wins placed F. McGill on an equal footing with A. Shirlow in the colour point score. Although the club was only formed early this year and competitions did not commence until June, members entered 134 prints and 100 colour transparencies in this short period. Such enthusiasm speaks well for the future.

The programme for 1956 includes twenty competitions, ten in colour and ten for prints. S.T.W.

# The AUSTRALASIAN PHOTO-REVIEW



Editors:

KEAST BURKE, A.R.P.S., A.P.S.A.  
Hon. Rep. Photographic Society of America

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JANUARY 1956

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### Good things to come . . .

A MEMORABLE PHOTOGRAPHIC OCCASION • SNOWY MOUNTAINS PHOTOGRAPHY  
THE FOURTH "A.P.-R." KODACHROME CONTEST, CLOSING THIS MONTH  
WILD LIFE IN THE TROPICS

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The A.P.-R. for JANUARY, 1956 9



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G. P. O. SYDNEY

*... and now for Volume Sixty-three!*

Many subscribers have told us how much they liked Vol. 62, with such exciting features as the second All-Colour issue, our 'Photogenic Australia' Calendar, and the data books, FLASH and CHRISTMAS CARDS.

Plans were laid months ago to give our subscribers an equally good feast of reading and pictures in the year ahead. We are thinking of another two or three data books, and our third Colour issue, which will feature outstanding award transparencies from the Fourth A.P.-R. Kodachrome Contest.

But — to carry through such a programme it is essential that we receive the usual prompt subscription renewals from our subscribers. Remitting promptly will ensure you receiving your copies for 1956. Better still, why not make it 24/- — and thereby make sure of receiving the following year also. I feel sure that you will not like to miss a single interesting and informative copy.

KEAST BURKE, *Editor.*

# Early History of Amateur Motion-Picture Film (Part 1)

In 1888 George Eastman coined a slogan, "You press the button—we do the rest," expressing the simplicity of the new era in still photography introduced by the first "Kodak" camera and roll film. Thirty-five years later, the simplicity of still photography was extended to motion pictures with the announcement on January 8, 1923, of the Cine-Kodak process using a new film 16mm. in width and developed by a reversal process. The announcement was made at a joint meeting of several technical societies in East High School, Rochester, N.Y. (Fig. 1). On that occasion motion pictures were made on the new 16mm. safety film of several members of the audience, processed to a positive by reversal and projected at the end of the lecture. The new film and the method of processing were described to the Society of Motion Picture Engineers at their semi-annual meeting in Atlantic City, N.J., in May 1923. This development raised the curtain on a new era in the field of motion pictures for the amateur with portable equipment. During the 30 years that have followed the introduction of reversal process for amateur motion pictures, the use of 16mm. film has expanded very

By Glenn E. Matthews and  
Raife G. Tarkington\*


extensively both for amateur and professional applications.

In the quarter century before 1923 many attempts had been made by numerous inventors and firms to introduce equipment and film that would provide motion pictures for home use (Table 1). Several of these systems have been described by Crawford, Stull and others. Most of these systems used the negative-positive process which was costly and probably accounts in large measure for their limited commercial success.

Motion-picture film as first supplied by Eastman and used by Edison in 1889 was on nitrate support, 35mm. wide, which is the same width that is still used in the theatre today although the picture dimensions have changed from time to time. One of the first attempts to make apparatus using a narrower-

\*Reprinted with permission from the Journal of the Society of Motion Picture and Television Engineers, Volume 64, 105-116, March 1955.

ROCHESTER SOCIETY  
AMERICAN CHEMICAL SOCIETY  
JOINT MEETING



DR. J. S. SCHUCHMAN

EAST HIGH SCHOOL AUDITORIUM  
MONDAY, JAN. 8, 1923 8:35 P. M.

Motion Picture Photography  
for the Amateur

BY J. S. SCHUCHMAN  
(Director, American Chemical Society)

The lecture will deal with the new invention enabling motion pictures to be taken by any student without difficulty. It will be fully illustrated by lantern slides and motion pictures together with the taking of motion pictures by the new method.

This lecture will describe the most momentous advance in the science of photography since the invention and development of the film roll. The fields which the new invention will open up to photography are almost unlimited. It would seem that every purpose for which the ordinary camera can be used will be served equally well by the new camera, and of course the living quality of the motion picture will meet a general development in public interest in the art of photography which now can be only guessed at. It may be used in the home, classroom, club room, church, hospital, everywhere.

This meeting will be of such interest to the public that if you and your friends desire to hear and see the lecture you had better come a bit early to be certain of seats. Be sure to bring the ladies.

East High School auditorium seats only 1500. Tell your friends to come early.

LESLIE M. BULLOCK  
Sec. 1922

Fig. 1. Programme announcing lecture about 16mm. Cine-Kodak process on January 8, 1923.

width film was that of Acres (London) who in 1898 slit the 35mm. negative lengthwise to make two filmstrips, each 17.5mm. wide, perforated along one side. His camera was called the "Birtac" and the picture made with it was about half the standard 35mm. frame. Subsequently, many others adopted a film 17.5mm. wide with various types of perforations for use with their equipment. Other film widths that were used included 22mm., 21mm., 15mm. and 11mm., some of which are shown in Figure 2. Many of these early films were exposed, printed and shown on the same piece of equipment. Most of these earlier films were coated on highly inflammable nitrate supports.

### The Significance of Safety Acetate Film Base for Amateur Motion-Picture Use

In 1912 Thomas A. Edison, Inc., Orange, N.J., announced the Edison Home Kinetoscope (Fig. 3) which used cellulose acetate safety film 22mm. wide (Fig. 2), developed to a negative, and printed. This safety film was supplied by the Eastman Kodak Co. who were convinced that only safety film should be used for amateur motion pictures. This

conviction was emphasised as shown by the following quotation from Mr. Eastman's letter to the Edison Company, dated June 4, 1912: "Concerning the cellulose acetate film which we are furnishing you for your Home Kinetoscope, we beg to say that we believe the article to be a perfectly safe one for use in such an apparatus or we would not consent to supply it. In our opinion, the furnishing of cellulose nitrate for such a purpose would be wholly indefensible and reprehensible."

Also in 1912, the French firm of Pathe Freres introduced portable motion-picture equipment using 28mm. film with a cellulose acetate support. The acetate-type base and the 28mm. width of film were recommended by A. F. Victor in 1918 as a standard for portable projectors. In his plea for the adoption of the new standard, Victor pointed out the grave importance of using only safety film in portable projectors for use in the home, the school, and other locations where safety from fire hazards is paramount. A standard was adopted in April 1918, by the Society of Motion Picture Engineers for a safety standard film 1.102in. (28mm.) wide for portable projectors. It differed slightly from Pathe



Fig. 3. Edison Home Kinetoscope booklet (cover and frontispiece), April 12, 1912. (Courtesy Thomas Alva Edison Foundation, Inc.)

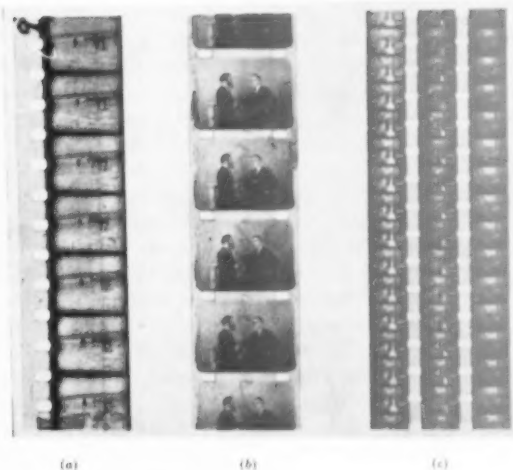
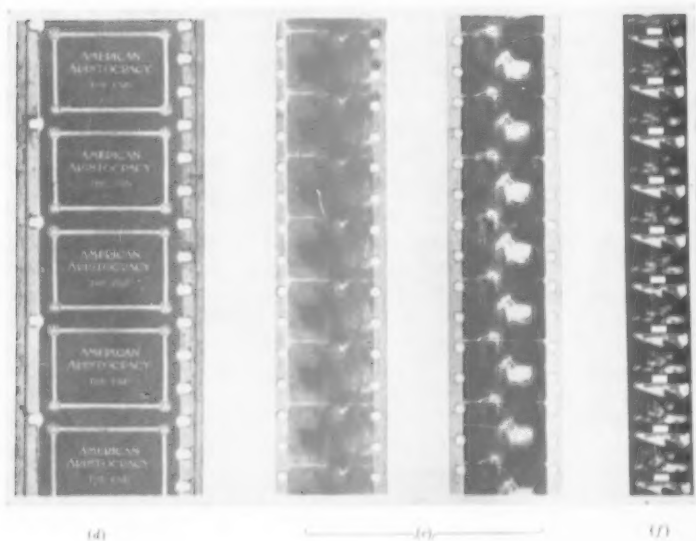


Fig. 2a (Left)

Several varieties of film widths available before 1923: (a) Birtac—17.5mm. (1898); (b) Duoscope—17.5mm., centre perforation (1912); (c) Edison Home Kinetoscope—22mm. (1912).

Fig. 2b (Below)

(d) Pathescope—28mm. (1912); (e) Movietone negative and positive—17.5mm. (1920); (f) Pathe—9.5mm. (1923).



28mm. film but Pathe projectors could take the new 28mm. standard film.

Research in the manufacture of a non-inflammable motion-picture film support by the Eastman Kodak Co. began in 1906-1907 and the results seemed so successful that by 1909 the Kodak Company was prepared to give up manufacture of nitrate and go entirely to acetate film. Limited quantities of 35mm. film on acetate support and some 22mm. and 28mm. film were supplied to the trade between

1912 and 1920. Experimental work was continued, especially after World War I, and after a great deal of research and many trials, a better product was made available for use in the 16mm. Cine-Kodak process and equipment as well as equipment made by other manufacturers. The research continued and improved safety films were introduced from time to time until today safety film support is made and used almost exclusively throughout the world.

### Early Research on Amateur Motion Pictures by Eastman Kodak Company

In 1914 F. W. Barnes, then manager of the Hawk-Eye Works of the Kodak Company, demonstrated at the Research Laboratory an experimental camera that had been built several years earlier for exposing two rows of pictures along short lengths of 35mm. film, one row being exposed on the first run through the camera, much as 8mm. film is exposed today. The film was developed to a negative and then printed in the conventional way. To project the film the camera was converted to a projector by replacing the back with a lamphouse.

J. G. Capstaff, of the Research Laboratory staff, saw the demonstration and asked if he might borrow the camera for experimental use on an idea for amateur motion pictures. From 1914 to 1916 he worked with this equipment from time to time and began almost immediately to develop the exposed films directly to a positive using a variation of the procedure that was recommended for reversal development of Lumiere Autochrome Screen Plates. He became convinced that reversal processing and high-quality pictures would succeed commercially where other methods had failed. He felt that the reversal process, which eliminates the need for additional film for the positive print and the printing operation, would reduce greatly the excessive cost of motion pictures for the amateur. Then, by making easy-to-use, low-cost equipment a method would be available to do for the potential motion-picture amateur

what roll film and the snapshot camera had done for the amateur still photographer.

In 1916, the preliminary results were shown to Mr. Eastman. At first he was reluctant to enter a field of manufacture in which so many other firms had been unsuccessful. However, Mr. Capstaff's demonstration of the quality of small picture images obtainable by using the reversal process and the assurance that an appreciable lowering of cost would result from the adoption of this method encouraged Mr. Eastman to regard the proposal more favourably and he gave his approval for a development programme to be started. At this time Mr. Eastman restated his conviction that only safety film should be used for amateur motion pictures and only this type of film has been manufactured by the Eastman Kodak Co. for this purpose.

Early in the experimentation (before 1916) it appeared that images made by reversal were of finer grain than those that were developed to a negative. This encouraged trials to be made of smaller picture areas than the standard 35mm. size. Various reductions such as  $\frac{1}{4}$ ,  $\frac{1}{8}$  and  $\frac{1}{16}$  that of the 35mm. size frame in use at the time (1-in. by  $\frac{3}{4}$ -in.) were tried in the Barnes experimental camera. With the film emulsions then available, it was decided that a picture  $\frac{1}{16}$  of the area of the standard frame was the smallest that could be used and still give good picture quality. Upon calculation this gave a picture area 10mm. by 7.5mm. and, allowing 3mm. on each edge for perforation, resulted in a film 16mm. wide and carrying 40 pictures to the

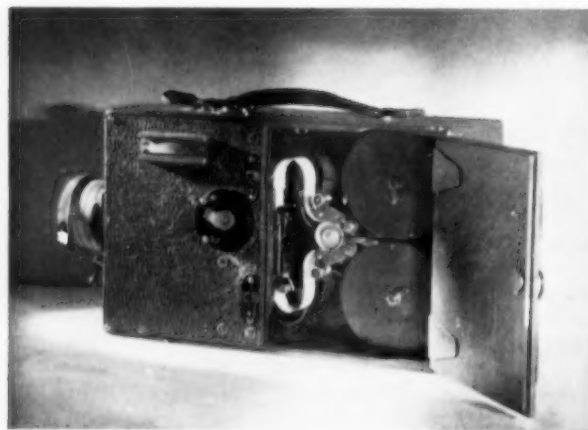


Fig. 6. Altered original 16mm. camera used by J. G. Capstaff for experimental research with 16mm. reversal film (1920-1922). Original camera about 2/3 as long as camera shown; section added about 1924 permitted use of longer focal length lenses.

foot. This smaller size reduced still further the cost of this method, and also it was advantageous in that possibilities of using nitrate (by splitting 35mm., for example) were made much more difficult.

The reversal process of development, as generally used, consists essentially of the following steps: (1) a first development to form a negative image, (2) bleaching of the image with acid-bichromate or acid-permanganate to change the negative image to a soluble salt of silver that can be dissolved out, (3) a full exposure to light and (4) finally developing *all* of the remaining silver halide completely to form a positive image.

The first experiments by Capstaff with the reversal process used these well-established procedures. However, this process as applied to film available at that time had two disadvantages. It gave satisfactory results only through a limited range of original exposures and variations in the evenness of coating of the film emulsion resulted in inferior quality in the final, positive image. During the early research (before 1917) Capstaff worked out a method that used a *controlled* second exposure or re-exposure which overcame these major disadvantages.

If a heavy or full exposure is given in the camera, much of the silver will be developed at the beginning, and when this is removed, there will only be a small amount of silver halide left for the production of the positive. A very heavy second exposure to light is then desirable, otherwise the positive image will not have enough density. On the other hand, if the camera exposure is light or on the short side, there will be a great deal of undeveloped silver halide available to form the final image, and a short second exposure is desirable, as otherwise too dense an image will be produced. Therefore, by the proper control of the second exposure during processing, the effective latitude of the reversal film was increased.

When complete re-exposure is used, variations in thickness of the emulsion will show up as a density difference, resulting in mottle, streakiness and other defects in the final image. With controlled re-exposure all the residual silver halide is not, in most instances, exposed completely; and the defects, while not eliminated entirely, are greatly reduced, in effect. This variable or controlled second exposure has been considered an important phase of

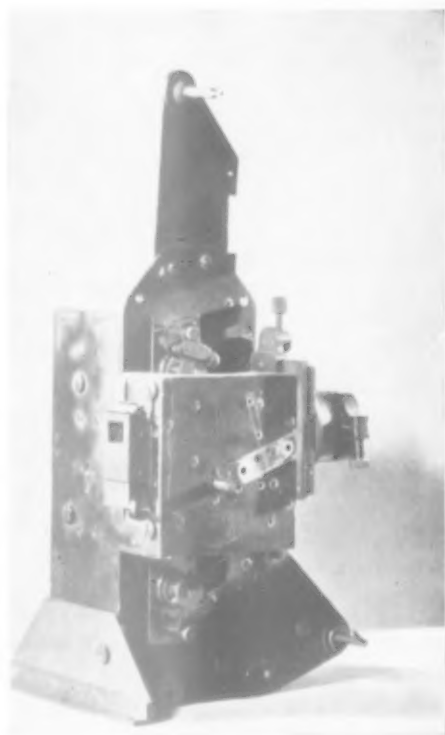


Fig. 5. Experimental 16mm. projector (1920-1923).

reversal processing of Cine-Kodak black-and-white films for many years.

The "timing," as it is called, of this second exposure was done in this experimental stage by exposing separate frames of a short length of the scene to different intensities of light. When developed, the correct exposure to be given the rest of the film could then be judged by examination of this test strip.

Another modification in the conventional reversal process invented by Capstaff was the addition to the first developer of a silver halide solvent and a hardening agent. The former gave clearer highlights in the resulting image and the latter prevented reticulation of the gelatin during subsequent chemical treatment.

Work on the process was discontinued during World War I but was resumed early in 1919. Many experiments were conducted to determine the emulsion, the formulas and the processing conditions that gave the best results. The design of a camera, perforator,

and projector built to precision requirements was carried out by the Hawk-Eye Works. The prototype of the Model A Cine-Kodak was completed early in May 1920 (Fig. 4), and the projector some months later (Fig. 5), and both were turned over to Capstaff for testing. He worked in close collaboration with the film manufacturing departments at Kodak Park and tried out many coatings of film. An orthochromatic emulsion on acetate base was finally chosen. Black paper leader and trailer on each 50- and 100-ft. roll permitted daylight-loading. The film had two perforations (rounded-end type) per frame located one at each side on the frame line. The first perforator for 16mm. safety film was built in the spring of 1920 and put into use by the film department early in May 1920. The rectangular perforation with rounded corners was adopted in January, 1923, and is still in use. Although the first films did not have anti-halation backings, these were found necessary to control halation and considerable research was conducted on the best type of backing for suppressing such effects. Examples of early reversal test pictures on 16mm. film are shown in Fig. 6.

### Introduction of the Cine-Kodak Process

By the latter part of 1922 development work had progressed sufficiently that it was decided by the Kodak management to place the Cine-Kodak process on the market the following year. In talks and demonstrations given before several technical societies during 1923, it was pointed out that the new system of amateur motion-picture photography was founded on "the use of film smaller than that used in the standard camera and on a new process for finishing it, the object being to reduce the cost of the finished picture to as low a point as possible". Actually, it was estimated that the new process cut the cost of motion pictures to  $\frac{1}{4}$  that of the negative-positive method—a very significant saving. An advertisement for the Cine-Kodak appeared in the New York Times and the New York Tribune on July 5, 1923 (Fig. 7).

In discussing the advantages of the new reversal process, it was indicated that images developed with it were "astonishingly free from graininess" partly as a result of the special film but largely as a result of the reversal process itself, the largest grains and



Fig. 6. Example of early reversal pictures on 16mm. film (about twice actual width): (a) May 1920—first tests—W. Vaeth; (b) Sept. 1920—Rochester Horse Show—H. B. Tuttle; (c) July 1922—children at play—J. G. Capstaff.





# The Practical Trim

We have to thank E.R.C. for his co-operation in making available a full detailed print of the derelict old building seen below, and for permission to use his material for a demonstration of the difference between a composition that is apparently the result of intuitive selection and one that has been chosen by purely mechanical and logical means, without any pretence to inspiration. The question does not arise as to whether *Stark Ruin* as presented by E.R.C. is an entirely successful arrangement—the fact that the print gained a major award in the monthly contest speaks for itself. Some readers, however, might prefer the simplified version seen at the foot of this page, and if they would like to adopt the practical method of trimming they have only to follow the general plan described below. It is all really very simple.

For the purpose of the practical trim, it is necessary to decide upon a well-defined centre of interest. We chose the chimney piece

## An A.P.-R. Editorial

### Staff Contribution

because, in the first place, it contains the maximum contrasts of highlight and shadow, and, secondly, because it is symbolical of the family life that long ago gathered around the cheery fireside of the old home.

Now we notice that the characteristic atmosphere of the subject is one of airiness and space. We must try to preserve this mood, whilst at the same time aiming at extreme simplicity of arrangement. Our finished picture must be



Print made from the full negative  
(above)



A trim (left), using the barest  
essentials, according to pictorial  
tenets.



### E. R. Cornish: STARK RUIN

Exercising an author's privilege, E.R.C. chose this trim. The print gained First Place in Class B, Open Contest for June, 1955. Technical data: Exp. 1/30 sec., *f* 11, Super-XX film, folding camera, red filter.

complete in itself but it must be purged of every unessential detail.

The first step in trimming is to remove everything extraneous in the foreground, leaving just enough to serve as a base for the chimney-piece. A strip of grassy ground about the same width as the fireplace should be just about correct. The area to be included at the left now calls for consideration. Here we are limited in choice by the two posts, a light one and a dark one. If either of these is included near the margin it will serve as an eye-catcher and become a distraction. So we shall trim on the left, just inside the dark post.

In deciding the right-hand trim, it must be kept in mind that the appropriate position to be occupied by the chimney is on the left-hand line of 'thirds'. When trimming from the right, we must keep this relationship in mind. It is a matter of simple mechanics now to decide the position of the right-hand line

of trim which, as it happens, falls at the edge of the stone wall seen in the centre of the picture.

Masking off temporarily the scene at approximately this point, we are now able to consider any factors that may affect the exact position of the trim. If the dark, square patch of shadow at the end of the wall is included at the margin it will act as an eye-catcher, just as would the dark post on the other margin of the print. Our trim should be made just inside this shadow.

Only the top of the print now remains to be treated. To avoid the square shape, which is sometimes considered undesirable, we can remove a little of the dark sky, but not too much, or the spaciousness of the scene will be destroyed. A compromise in this case resulted in the interesting proportions seen in the illustration.

Now let us examine the result. Everything unessential to the composition has been

*Continued on page 51*

# Honest Photographic Tricks

Just because photographic trickery may be used to deceive is no reason why the same art should not be employed to produce better and more pleasing photographs for legitimate purposes. At any rate, this is reason enough to justify an enquiry into the 'how and why' of the falsity of that ancient doctrine, "The camera cannot lie".

If a camera is pointed up towards a tall building, the resulting picture seems to make that building lean backward, away from the beholder. If the camera were pointed downward from a height, the structure so photographed would tend to lean forward in the picture. This fact can be used to manufacture an apparent gradient in a roadway that is level, or, on the other hand, to level-out a hill so that it will appear not to exist.

There are factors that govern the apparent size of objects in a photograph. From a given viewpoint a long-focal-length lens will produce a larger object in a photograph than a lens of short focal length. For instance, at a distance of twelve feet the image from a six-inch lens will be half the size of one taken with a twelve-inch lens. Now suppose the camera with the six-inch lens is moved closer until it is just six feet away, the resulting picture will be the same size as that taken with the twelve-inch lens at double the distance. But between these two pictures there will be a great difference in 'drawing', or perspective. And the photograph made with the long-focal-length lens will appear more natural, because our eyes see objects as if their images were made with a lens of about ten inches focus. Thus it is easily seen that the use of a short-focus lens can open up possibilities for unusual effects of perspective.

When it is desired to photograph the interior of a room it is usual to choose a lens of very short focus, otherwise we do not photograph the room but only one wall or corner of it. The short-focus lens exaggerates the perspective, so that a small room seems longer than it really is. We deduce from this the rule that to magnify the apparent size of interiors, and produce spaciousness in the picture where

By H.J.P.

spaciousness is not present in nature, we should use a lens of short focal length.

The process of photography does not contemplate the making of pictures of outdoors and indoors at the same time. The light outdoors may be as much as hundreds of thousands of times brighter than that of the interior. Pictures of interiors which require long exposures therefore usually show the outdoor scene as a blanked-out white space in window or doorway. The way to overcome this difficulty is to cover the window or door, preferably from the outside, with a black cloth. Then make the interior exposure and, without moving the camera, remove the cloth from door or window and add the necessary very short exposure to adequately capture the outside scene. The result, strangely enough, appears quite natural in the photograph, and the pleasing effect so obtained is well worth the little trouble involved.

There is another instance where a double exposure can be used to good advantage. When taking a time exposure of an indoor scene that includes an open fire, the flames often appear as a blurred white patch in the finished picture. Make the time exposure for the room with the fire laid but not lit; then crumple a single sheet of newspaper and place this on top of the firewood, light and make a short exposure, just sufficient to correctly render the flames.

It is desired to photograph the whole frontage of a large building situated at the corner of two narrow streets. There is no viewpoint from which both sides of the building can be well seen at once. Two photographs are made, one from the front and another showing the side of the building. Prints are made and these are carefully cut and pasted together on a mount. The resulting combination photograph is then photographed, the copy being smaller than the original. The result is a picture of the building

*Concluded on page 51*



H. C. DEVINE: *While the Billy Boils*

LOW KEY

MYSTERY

FANTASY



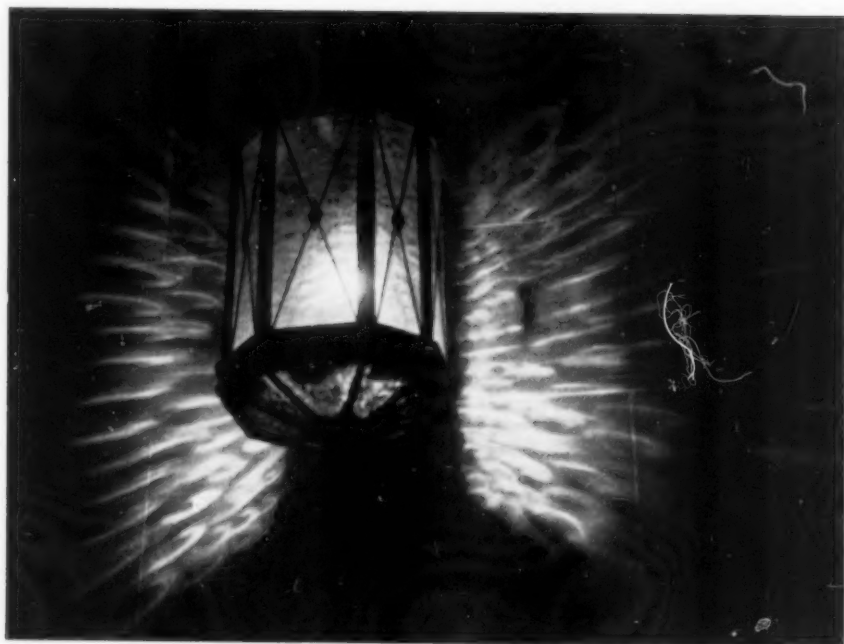
F. KOS: *The Naked Street*

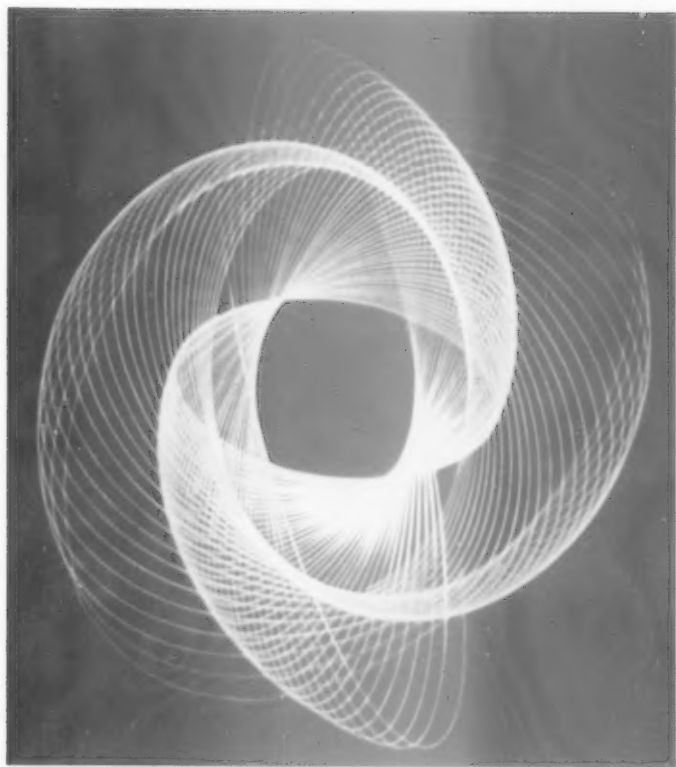
A. C. REDPATH: *King's Cross*



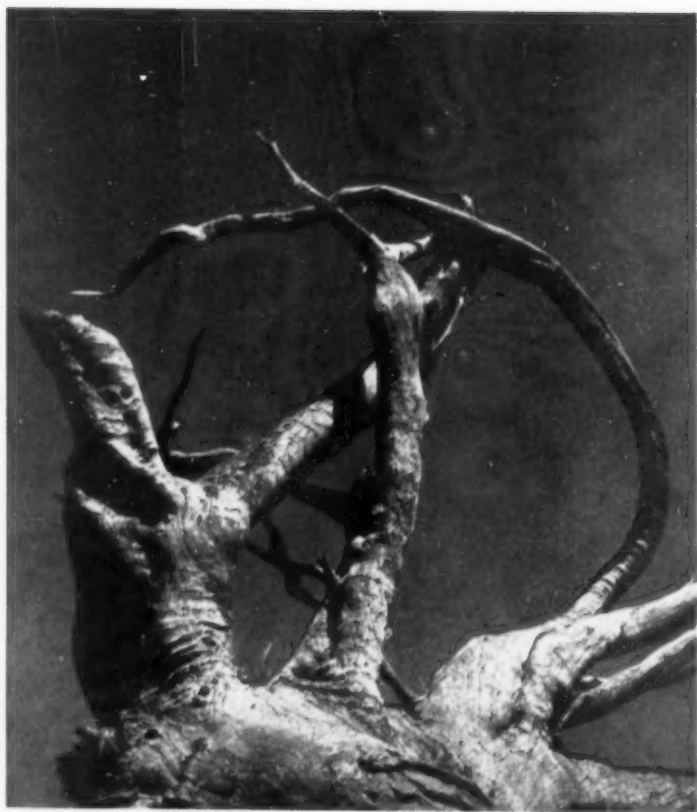


B. ADNUM: *Light Pattern*





R. RITTER: *The Eye of Time*



M. FARRAWELL: *Fighting the Elements*

K. J. TESTER: *Sea Serpent*



J. P. MINEHAN: *Lighting Up*





D. McDERMANT "I see . . ."



J. E. VAUTIER: *Mystery of the Morn*



F. L. ELRINGTON: *Morning Mists*



A. C. TINDALL: *Nature's Struggle*



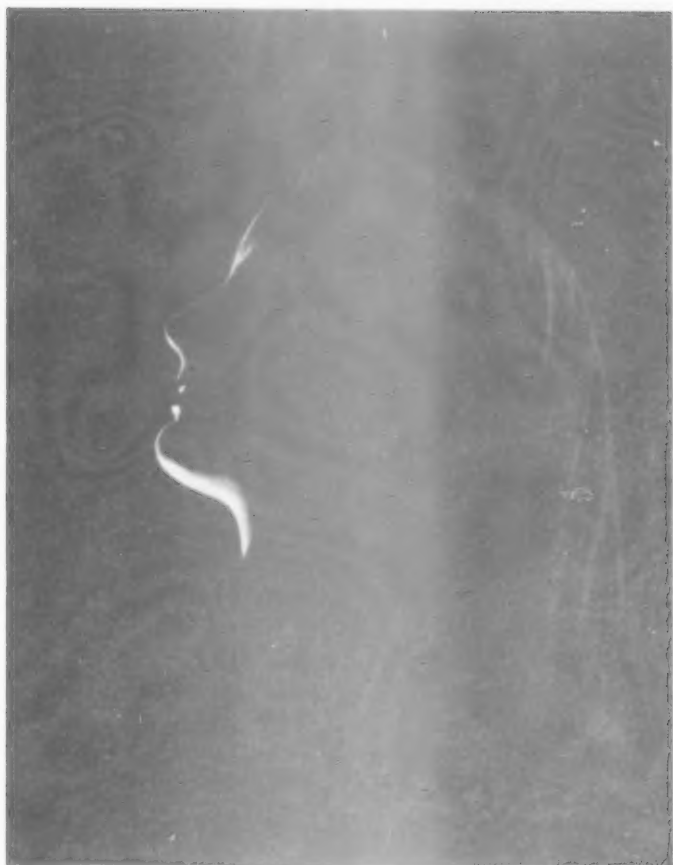


A. P. PINN: *Twisted Trunk*



K. J. TESTER: *Spirit of Anzac*

F. KOS *Modern Madonna*





F. KOS: *Fantasy*

One pound of rice or tea leaves or two ounces of silica gel usually will dry satisfactorily up to five 100-foot rolls of 16mm. film or 20 rolls of 135 or 828 film.

The sealed package containing film and desiccating agent should be opened a day before the film is to be processed, to allow the film to absorb enough moisture to avoid trouble from static or brittleness.

If preferred, the film can be stored with the desiccant for a few days only, and then sealed in a container without desiccant. When this is done, a much larger quantity of the desiccating agent is needed, and the film should be left unwrapped so far as practical while it is being dried.

Tea leaves, brown wrapping paper or, preferably, black photographic paper, are other satisfactory desiccating agents which can be dried and used in much the same manner as rice. However, a considerably larger volume is required for the same absorption capacity.

Calcium chloride was formerly recommended for drying film, but although it is very effective, it must be used with great care. Fine particles of calcium chloride dust may cause fog if permitted to reach the film, and there is the further danger that it may absorb enough moisture to liquefy and run into the film. Calcium chloride should be used only when it is possible to leave the container undisturbed in a fixed position.

## PART 2—EXPOSURE

### SELECTION OF FILM

The Australian continent embraces many latitudes with conditions requiring tropical procedures for the handling of sensitised materials. Kodak, therefore, produces emulsions with certain inherent physical properties, which make the sensitised products less prone to suffer under tropical conditions, and when handled as specified for higher temperatures and humidities give excellent results.

Average light conditions in tropical regions are so good that extremely fast films usually are not required for outdoor work unless pictures are to be taken in densely forested sections, or unless extensive use of heavy filters is necessary. Kodak Super-XX and Kodak Verichrome roll films satisfactorily cover the field of general photography. For sheet film users, Kodak Royal Pan Sheet Film is the recommended emulsion.

### EXPOSURE OF BLACK-AND-WHITE FILMS

The exposure of black-and-white negative film in tropical photography is strongly influenced by the illumination found in the shadow areas. The moisture and dust content of the atmosphere is, therefore, important because shadows are illuminated only by light scattered by particles sus-

pendent in the air, except in cases where supplementary lighting or reflectors can be used. It follows that in regions where the atmosphere is very dry and clear, those objects which do not receive the direct light of the sun appear to be in deeper than normal shadow, both to the eye and to the camera lens. In regions like Northern Queensland or Northern Territory, for example, the brightness range of average outdoor subjects is much greater than it is in less clear climates. In making pictures of people, this effect and the high altitude of the sun combine to put the eyes in deep shadow, or even to give the effect of back lighting. Therefore, it is best to avoid taking pictures when the sun is overhead, or else to use reflectors or flash to lighten the shadows.

Counteracting this contrasty lighting and assuring adequate shadow detail in the negatives, calls for an increase of at least two times or one full camera stop over what would otherwise be considered normal exposure. When normal exposure is increased to this extent, overdense highlights and too high a density range in the negative can be avoided by developing to a lower contrast. In the event that it is necessary to keep the exposed film at high temperatures for a period of time, however, the normal development time should be used.

Photo-electric exposure meters should be used with the usual precautions about type of subject, angle of view, and calibration. Exposure meters should always be used with a reasonable amount of judgment and experience, and this is especially true in locations with such unusual atmospheric and lighting conditions.

If extensive photographic work in the tropics is planned, the development of a few test exposures is good insurance against major failures. It is usually sufficient to determine a basic exposure which can be modified to suit other films or conditions. Allowance should, of course, be made for different types of subjects. A beach scene, for example, will require about one full stop less exposure than an average subject.

## **EXPOSURE OF KODACHROME FILM**

In the tropical weather conditions where the atmosphere is extremely clear and the range of light intensity on outdoor subjects is very great, the best pictures are those made with very flat lighting and having relatively few shadow areas. Since such subjects are usually very light in colour, the exposure should be 1/50 second at  $f/8$  for K135 and K828. If the shadow areas are large and important, as is the case with some side-lighted subjects, and with portrait subjects with overhead lighting, then the exposure must be doubled and some of the highlight detail sacrificed. If the subject is back-lighted and the highlight detail unimportant, then the scene should receive four times as much exposure as



the same scene in flat sunlight. In this instance, the shadow regions alone will receive correct exposure, and the unimportant highlights will be overexposed.

In the steamy tropics the atmospheric haze has no effect on the colour, but it diffuses the sunlight, softens shadows, and lowers the contrast range of the scene. This is actually helpful because the diffused light usually provides enough illumination to record some detail in all except the deepest shadows. Under these conditions, for subjects in sunlight, follow the exposures recommended in the regular tables for weak, hazy sun.

## PART 3—PROCESSING

### FILM PROCESSING AT HIGH TEMPERATURES

When circumstances permit processing and washing at normal temperatures, no special precautions need be taken. Every effort should be made to provide for normal processing procedures, but facilities for temperature control in the field are rare.

A supply of cool water can sometimes be prepared by keeping water in the shade in either a porous earthenware crock or a vessel covered with flannel so that the edge of the cloth dips over the side and into the water. In either case the water seeps out over the entire surface of the jar, and a large evaporating surface is maintained. Canvas bags, which work on the same principle, are also useful. Such water coolers should be placed where they can take advantage of any wind to hasten the evaporation. If there is no wind they can be suspended by ropes from a tree limb and swung back and forth.

Most developers, with the exception of highly alkaline solutions, can be used safely at temperatures up to 75°F., provided the development time is properly shortened, and effective hardening rinse and fixing baths are used. Time-temperature charts are available for most Kodak developers.

When it is necessary to work at higher temperatures, special precautions must be taken to avoid excessive swelling and softening of the emulsion. Two alternative procedures are available: the use of an ordinary developer with sodium sulphate added, or the use of Kodak Tropical Developer, a formula specially designed for tropical processing and having definite advantages over a merely sulphate loaded developer. Either method should be followed by Kodak Tropical Hardener and Kodak Tropical Fixer.

Kodak Tropical Developer can be safely used with Kodak emulsions at temperatures up to 110°F., and first-class negatives in good physical condition will result.

## USE OF SODIUM SULPHATE

When Kodak Tropical Developer is not available, regular developers can be used with the addition of sodium sulphate, followed by use of Kodak Tropical Hardener or Kodak Hardening Bath SB-4. By adding the sodium sulphate (anhydrous) to the developer solution (as mixed ready for use) as in the following table, the normal development time recommended at 68°F. can be used through the range of temperatures given. The developer solution should be stirred while the sodium sulphate is added and the stirring continued until it is dissolved completely. With crystalline sodium sulphate, use two and one-third times the quantities given for the anhydrous sulphate.

Since developer solutions deteriorate rapidly at high temperatures, they should not be kept too long, particularly after they have been used. To insure against stains, fog, and other troubles, it is advisable to use fresh solutions whenever possible.

Kodak Developers	Range of Temperatures	Kodak Sodium Sulphate (Dehydrated)	
		Per Quart (40 ozs.)	Per Litre
D-11 D-19 D-61a D-76	75° to 80°F.	2 ozs. 35 grains	50 grams
	80° to 85°F.	3 ozs. 55 grains	75 grams
	85° to 90°F.	3 ozs. 410 grains	100 grams
DK-50 DK-60A D-72 (1:1)	75° to 80°F.	3 ozs. 410 grains	100 grams
	80° to 85°F.	5 ozs. 95 grains	125 grams
	85° to 90°F.	6 ozs. 110 grains	150 grams

*If necessary to develop at 90°F. to 95°F., decrease the time about one-third.*

## KODAK TROPICAL DEVELOPER

The formula packed as Kodak Tropical Developer is the result of many years of laboratory investigation, and extensive use under tropical conditions in various areas in and around Australia.

This developer keeps the gelatine in excellent physical condition, and when followed by Kodak Tropical Stop Bath or a bath made up according to Kodak Formula SB-4, allows processing to be satisfactorily carried out at temperatures up to 110°F.

The developer keeps well and has a good capacity when stored at temperatures up to 75°F. If the solution is stored at temperatures above 75°F., a decrease in exhaustion life would be noted, in keeping with the average temperature of storage. In powder form, the developer keeps well.

Kodak Tropical Stop Bath should be used following Kodak Tropical Developer when processing is carried out at temperatures above 80°F.

Below this, a water rinse will probably suffice, but it is good practice to use a hardening stop bath when temperatures are about the 80°F. mark.

If Kodak Tropical Developer and Tropical Hardener have been used, Kodak Acid Fixer with Hardener can be used for fixation, or a bath made from formula Kodak F-5. Note that at temperatures above 70°F., fixation baths have a very short life from the sulphurisation aspect, and it is recommended that only sufficient fixer be made up to do the work projected, thus obviating any need for storing a fixer solution.

APPROXIMATE DEVELOPMENT TIME IN MINUTES

Temp.	Tank	Tray	Temp.	Tank	Tray	Temp.	Tank	Tray
68°F.	14	11	80°F.	7	5½	90°F.	4	3
75°F.	9	7	85°F.	5	4	95°F.	3	2½

*Approx. Capacity:* Seven size 620 rolls per 40 ounces. (1 roll = 80 sq. ins.).

*Approx. Keeping Life at 68°F.:* Open tray, 24 hours; tank, 1½ months; stoppered full bottle, 6 months; partially filled bottle, 2 months. Life proportionately less at higher temperatures.

#### KODAK TROPICAL HARDENER

Kodak Tropical Hardener is designed for use in hot weather as a hardening stop bath between development and fixation of films. It is packed as a powder sufficient to make ½-gallon of solution. As much or as little can be prepared as desired.

The prepared solution of Kodak Tropical Hardener is a violet-blue colour by incandescent light, gradually changing to a yellow-green with use when it is exhausted, and must be renewed with a fresh bath. An unused Kodak Tropical Hardener bath keeps for long periods, but a used solution deteriorates rapidly. Its capacity is about thirty-two 8 x 10-inch films or equivalent per gallon.

#### USE OF SEA WATER

Sea water can be used to prepare developers and other processing solutions when no other source is available. The calcium and magnesium salts may cause a sludge which can be decanted or it may be prevented by the addition of 2 to 5 grams of Kodak Anti-calcium per litre. Sea water also contains a considerable quantity of chlorides and some bromides which may affect the low and medium activity developers, necessitating an increase in the time of development. Sea water can be used for washing films and prints, provided the residual sea salts, which accelerate fading and may cause spots, are removed by a soaking in two or three changes of fresh water for two minutes each.

## PRECAUTIONS IN HIGH TEMPERATURE PROCESSING

In working at temperatures above normal, it is necessary to observe the following precautions.

1. Developer, hardening stop bath, fixing bath, and wash water must be at the same temperature to within approximately 5°F. In high temperature work, it is very important that the temperature of all the solutions be equal and fairly constant. If a swollen film is subjected to a sudden change in temperature, a leather-like network of lines of more or less coarseness may appear over part or all of the film. This effect is known as "reticulation." In mild cases it may stimulate the production of graininess of the silver image.
2. After development, the film should be rinsed in water for not more than five seconds. If the temperature is higher than 85°F., or if the film tends to soften excessively, omit the rinse and transfer the film directly to the hardening bath.
3. Immediately after the short water rinse, the film should be placed in a freshly-prepared solution of Kodak Tropical Hardener or Kodak SB-4. The film should be agitated when first placed in the bath, and then left in the bath for three minutes.
4. After the treatment in the hardening stop bath, the film should be fixed and the hardening completed in a good acid-hardening fixing bath, such as Kodak Acid Fixing Powder with Hardener or Kodak F-5. The film should remain in the fixing bath for at least ten minutes, but not over twenty minutes.
5. The film should be washed for 10 to 15 minutes in running water or in several changes of water. A longer washing time may cause trouble if the temperature is high. To ensure permanence, the negatives should be washed again at a later date when an abundant supply of cool water is available.
6. Before drying, the film should be immersed in Kodak Photo-Flo and wiped very gently with moist cotton to remove any scum or water droplets. Films which have been treated with a chrome-alum hardener must always be carefully wiped; otherwise scum may dry on the film and leave a stain which cannot be removed. Under drying conditions of high relative humidity and in the absence of special drying equipment, the film should be hung horizontally; if hung vertically, drying will be prolonged at the lower end. The usual precautions against mechanical damage should be taken; in the field it may be necessary to surround the film with a cage of mosquito netting to keep off the insects. Good circulation of air is essential, particularly when the relative humidity is high. A simple device for drying roll film would be to suspend the film in a length of "down-pipe," under which is arranged a 60-watt electric lamp.

## **TROPICAL DEVELOPMENT OF PAPERS**

When it is necessary to process Kodak papers at high temperatures, the regularly recommended developers, such as Kodak Dektol or D-72 should be used. At temperatures around 80° to 90° F., development should be completed in about one-third the time required at 68° F.; otherwise the prints may become stained. If the developer gives fog, Kodak Anti Fog No. 1 will be helpful, or a few drops of a 10 per cent. solution of potassium bromide can be added. It is advisable to rinse prints for a few seconds in Kodak SB-1 before placing them in the fixing bath. It should be noted that, owing to the increased activity of the hydroquinone component, there is a tendency for prints to show a higher degree of contrast when developed above 70° F.

For fixing, Kodak Acid Fixer, or Kodak F-5 are recommended. If the fixing bath becomes milky, it should be replaced immediately by a fresh bath, or the prints will be stained.

After fixing, three successive immersions of five minutes each in clean water will eliminate most of the hypo. If permanency is required, the prints should be washed thoroughly in cool water at a later date.

## **KODAK TROPICAL FIXER**

In this product, special attention has been paid to the hardening properties required of an acid fixing bath for high temperature processing.

In addition, special drying and mixing conditions are employed in the production of the formula in order that it will withstand the most storage conditions encountered in tropical or semi-tropical climates.

## **STORAGE OF PROCESSED FILM AND PRINTS**

When negatives or prints are stored under the conditions of high temperature and humidity which prevail at most seasons of the year in the wet tropics, the tendency for stain formation is much greater than in temperate climates. For example, yellow silver sulphide stains on insufficiently fixed or washed prints are invariably more pronounced if the prints are kept under damp tropical conditions.

To ensure permanence, films and plates should be thoroughly fixed and washed. Storage should be in a cool, dry place, to reduce the possibility of decomposition of the emulsion or support, and to avoid the possibility of the growth of mould or fungus. Negatives and prints not required for toning can be dried out and then covered with waterproof lacquer to protect them from excessive humidity.

Prints should be well washed and then treated with the Hypo Eliminator HE-1 to ensure thorough removal of hypo. It is strongly recommended that all prints produced under these conditions should be protected against fading (by sulphurisation) by sepia toning, or, for black-and-white prints, any recognised method of ferricyanide bleach and re-development.

Since most paste adhesives are hygroscopic, they should not be used for mounting prints; Kodak Dry Mounting Tissue or Kodak Liquid Glue should be used for permanence.

#### **PREVENTION OF FUNGUS GROWTH WITH KODAK LIQUID FUNGICIDE**

Fungus growth during storage of processed materials is one of the serious problems which must be faced by photographers in the tropics.

Once either the gelatin of the emulsion or the backing of a film has been attacked by fungus, one usually finds that the gelatin in these areas has been solubilised. This means that any attempt to clean the film using an aqueous solution will result in the gelatin of the attacked area being washed away. Kodak Film Cleaner is the only safe liquid which one can use for such preliminary treatment of a fungus-affected film. If the attack is very slight, the film cleaner may bring about a decided improvement in the negative.

The better policy, of course, is to endeavour to prevent fungus attack by treating the film after normal processing with some form of fungicidal solution. In Kodak Liquid Fungicide we have a most satisfactory solution for treatment of all types of photographic film or paper. Various forms of fungus are prevented more effectively by some fungicides than by others. However, extensive research over the last decade has shown the chemical chosen for the Kodak Liquid Fungicide to be the most universally satisfactory type.

Kodak Fungicide is obtainable in 4-oz. bottles of a highly concentrated solution which is subsequently diluted for use.

Its use is simple: the film or print is simply immersed for a short period in the diluted solution of fungicide and the gelatin is thereby rendered repellent to most attacks. As it is an aqueous solution, there is no advantage in treating the film which has already been attacked, for the result would be as mentioned above; part of the gelatin so attacked would be dissolved away by the fungicidal solution.

*See also the Kodak Data Book: "Storage and Care of Kodachrome Film".*

## Telling the new picture- maker

(No. 42)



Rainy-day pictures such as this make an interesting addition to any family's snapshot record.

### *Exposing in the Rain*

A little while ago we found ourselves whistling the tune of "Singing in the Rain"—and that gave us an idea. Why not talk about "shooting in the rain"? To be sure, a summer shower can be inconvenient, but have you ever thought of taking a picture of one? Not only the rain itself, but many other subjects can be photographed to good effect on a rainy day.

If possible, choose a fairly bright, rainy day for your picture taking. Then load your simple camera with Super-XX film and you can take bad weather in your stride. But be sure to do your shooting from a sheltered spot—a doorway or window will do nicely.

Just remember to keep your camera dry,

because raindrops on the lens interfere with its vision as much as they do with yours when they land in your eyes or on your glasses.

Naturally, your rainy-day picture won't be a sharply contrasted black-and-white. It will have a grayish tone with a great deal of atmospheric quality. However, it will be a snapshot that you will be glad to have in your album—one whose tone and mood give the imagination something to work on.

Showery weather is ideal for Kodachrome, too, if you choose a time just when the rain has passed over and the weather is beginning to clear, leaving a hazy sky with just enough light filtering through from the sun to cause faint shadows. That is ideal colour weather; the air is clean, colours are soft and pure, and there are no heavy contrasts of light and shade.



The sky is one of the best, most flattering natural backgrounds against which to picture your favourite people.

(No. 43)

### ***Good Backgrounds are Natural or Neutral***

You can obtain a quick idea of what is meant by 'good' backgrounds, if you divide them into two broad classifications: Neutral and natural. A neutral background is one that makes the subject stand out merely because it is itself completely inconspicuous, adding nothing to the story the picture tells. Plain walls, the sky, a grassy lawn, the sweep of wide open spaces—these are the most common neutral backgrounds.

If you want to take a snapshot that will tell more of a story, try placing the subject against what we call a natural background—one that serves as a stage setting for the action being performed by the person in your picture. A proud fisherman would probably look best in a seaside setting, the professor at his desk in his book-lined study. The garden would

be a natural setting for the attractive young girl carrying a basket of flowers, the home workshop for the 'do-it-yourself' carpenter.

Whichever type of background you choose, however, remember that tone contrast is important for the best results. Be sure to pose light subjects against rather dark backgrounds, and vice versa. You can readily see that a dark hedge would be a poor background choice for a dark-haired girl in a black dress—but she would certainly stand out against a white garden-gate or a light coloured motor car.

When using Kodachrome film, watch out for vividly coloured background objects, especially when these will appear out of focus in the picture. Try to preserve harmony between the colours of subject and background. A clear blue sky makes an admirable background for a portrait of a child or a young girl.



## Pictures of Children

The logical people to take pictures of youngsters are their parents—the two people who have the deepest interest and the best opportunities. And those opportunities are with you every hour of every day. By keeping your camera ready, you will be able to catch the unposed, unplanned things when they happen. It is wise too, to *plan* on getting certain pictures. Many parents pick one day of the week or month on which they regularly take at least a few pictures. Two weeks is usually just about the right interval between snapshot sessions for babies up to six months. After that, once a month—perhaps the first Saturday of each month—is often enough for a planned 'Picture Day'.

Particularly with children, good pictures are caught by people who are ready with their cameras whenever something interesting happens. You never know just what your youngster is going to do next—so why not keep your camera loaded all the time and place it where you can find it in a hurry. You have often heard of 'shooting in sequences'. And this is especially important when you are taking snapshots of children. Every picture is part of a long biography—the child's growing up story. Some chapters cannot be told in a single picture, but require a series of three or four or a dozen shots to record the action or event step by step. A child's typical day from breakfast to bedtime, a trip to the zoo, a birthday party, preparations for the first day of school, or the first stay at camp, a happy welcome to a brand-new pet, learning to ride a bicycle—all these are worthy of picture stories in the family album.

(No. 44)

Any day is a good one for picturing children.



# Notes from the Magazines

## SCIENTISTS BUILD PHANTOM FIGURE TO POSE FOR X-RAY PICTURES IN KODAK RADIOGRAPHY RESEARCH

A man-made phantom has found a steady line of work sitting for pictures in a Kodak X-ray laboratory. Fashioned from a human chest skeleton, the model has sponges for lungs and a wooden heart. Other spaces inside are packed with cotton. To put "flesh" on its bones, the model's rib cage was wrapped in yards of plastic tape.

The figure was named Galatea by the laboratory scientists after the ivory statue of a maiden built by Pygmalion, a king of Cyprus. The king later fell in love with his creation. The Kodak phantom, however, is an effective test object in studies of subject contrast in X-ray pictures. It stands completely motionless for an indefinite number of chest radiographs, whilst another of its advantages over human subjects is that it never changes, thereby providing a fixed standard. Thus the value of any changes in X-ray technique can be measured in a more or less quantitative manner.

When the Kodak X-ray researchers, Dr. Herman E. Seeman and Harry R. Spletstosser, began building the phantom, they knew that radiographs of ordinary test objects, not resembling parts of the human body, are less satisfactory to radiologists. So they set out to make a phantom that would resemble closely a live X-ray subject. They began with the actual skeleton of the human chest. The outline of a heart was obtained from other radiographs. The heart itself was formed of wood sheeting. The sponges for lungs were soaked a bit in glue to make them more radiopaque—to stop more X rays. The windings of polyethylene tape gave the exterior reasonable thickness. But as checks were made on the radiographic appearance of the phantom during construction, the official report noted there was "insufficient absorption in the mediastinum and near the periphery." To correct this, the scientists added bevelled strips of wood outside the model. Because of their design, these do not show in radiographs as strips, although they help scatter X rays for a more realistic picture.

How closely do the Galatea X-ray pictures resemble the real thing in chest radiographs? Close enough, say the scientists. When the radiographs were on exhibit at a scientific meeting in Los Angeles, one specialist in the field looked them over, then remarked that the patient must have been "far gone."

(*"Kodakery."*)

## NEW TYPES OF OPTICAL GLASS

(*"Camera", Lucerne, Nov. 1954*)

The development of modern photographic lenses began in the year 1889, when new types of optical glass were manufactured in Jena. Up to that time only crown glass and flint glass were used for making photographic lenses, but now there were suddenly available about 90 types of glass. As these types of glass had different properties with regard to refractive power and colour dispersion designers were now able to eliminate aberrations which they were unable to correct with crown and flint glass alone. They created

the anastigmats, which are lenses particularly free from aberration and distortion.

A short while ago there have now again been produced new types of optical glass whose properties offer the optician increased possibilities for the designing of lenses. These new types of glass are called "lanthanum glasses" and are already being used for modern lenses. Their most striking feature is their high refractive power in conjunction with a comparatively low dispersion of colours. This enabled designers to improve the performance of some lenses without having to increase the number of lens components. Lanthanum glasses are, however, not suitable in all cases. There are available, for instance, a large number of lenses whose correction is so excellent that further improvements are practically not possible. It would be unreasonable to use the new types of glass for such designs, all the more as this would not result in essential improvements. Lanthanum glass has a very high specific gravity and, due to its difficult manufacture, its price is 5 to 8 times higher than that of the conventional types of optical glass. Some types of lanthanum glass moreover contain thorium, and thorium being radioactive, special precautionary measures have to be taken to eliminate the influence of radioactive rays on the photographic emulsion. This can be affected e.g. by means of lens components, arranged as rear elements of the photographic lens, which absorb these rays. These developments will, however, show you in any case that the photographic optical industry continually endeavours to further improve its products.

H.F.

## PHOTOGRAPHY IN INDUSTRY

*A speech by the Parliamentary Secretary to the Board of Trade, Mr. Derek Walker-Smith, Q.C., M.P., at the opening of a "Photography in Industry" conference on Monday, October 31, 1955, at 2.30 p.m. at the Caxton Hall, London, S.W.1.*

It is stimulating, as I have discovered in my recent television experiences, to be among the pioneers in a virtually new profession; their enthusiasm is infectious, and they are kind to the layman. Photographers in industry are not so "new" as television technicians or atomic scientists, nor do they get the same excited headlines. But I doubt very much whether a specialist conference like this one could have been mustered twenty or even ten years ago, and I am happy that one of my first duties at the Board of Trade has brought me among you.

Industrial photography now embraces a range of skills with which perhaps no factory executive could hope to become fully conversant. Industry therefore may count itself fortunate that the tasks of education, research, and registration of the qualified have been shouldered by the Institute of Professional Photographers, with its fifty years of experience. I hope that one of the results of this conference will be to make industrialists increasingly aware that their needs demand a professional ability far superior to that required for the elementary recording of simple subjects, and that from your Institute they may obtain particulars of qualified photographers of high and established standards.

You will be discussing many industrial camera angles in detail, and I know you will not thank me for a dissertation on such mysteries as Stroboscopic Photography which, I am informed, "permits the apparent retardation or arresting of cyclic movement, or even its apparent reversal." But there are two less esoteric sectors of your work in which I would like to declare my keen interest.

The first is the use of photography in the service of our export trade. Exports, as you know, are the main prop of our economy and the condition of our prosperity. They have therefore a first call on our attention, anything which can help exports is of great value indeed. In photography we have something which can help in a practical and inexpensive way, if technical knowledge is appropriately enlisted in the service of our export trade. Most of us pay lip-service to the idea of the picture that is worth a thousand words, especially in areas where there is much illiteracy or where the language is ill-adapted to descriptions of 20th Century manufactured goods. But far too many of our exporters still pay insufficient attention to the visual appeal. Too many catalogues are illustrated by murky illustrations of an earlier day, or not illustrated at all. Too many advertisements by British firms in foreign papers carry pictures which had point in the London press but are sadly inappropriate abroad. Too many photographs in trade and export papers, having useful overseas circulations, are flat and static pictures lifted straight from the trade catalogues. I know that in this hall I am preaching to the converted, but I would like to think that the ripples from this conference will reach some of those manufacturers who, understandably preoccupied with their other problems, may come to learn that at very little more trouble and expense they can help to present abroad a more vivid picture of Britain virile, inventive and right up-to-date. It would be grossly over-simplifying to suggest that an adverse trade balance can be reversed by substituting a good sharp photograph of a pretty girl at a lathe for a messy old line drawing of the same machine untended. But it is a step in the right direction, and one of which some of our competitors are already fully aware.

My second major interest is in the use of photography towards an improvement in productivity—a subject about which I know Mr. Hornsby who follows me is very well informed. It is perhaps enough for me to say that, here again, it is doubtful whether the majority of our firms are paying sufficient attention to, for instance, the way in which photography can profitably be used in time and motion study, recording the movements of operatives with a view to possible rearrangements for economy of effort and increased efficiency. Improving productivity is so vital that we can afford to neglect nothing that promotes it, and the camera clearly commands some of the means. You will know better than I how, besides the obvious application to time and motion study, photography can play its part in transfer sensitising, whereby wiring diagrams can be printed on the chassis of electrical gear, thus saving many man-hours; in document copying and reflex printing; and in other ways that are even now not fully explored.

In speaking of these two aspects of industrial photography I am not under the misapprehension that any of you here stand in need of exhortation but am hoping rather that you will carry the message to industry. One thing, however, that may be less well known than it should be in your own professional circles is that the Board of Trade through its Information Division is often able to use examples of your work in both these fields. (I hasten to say that they are more likely to offer a modest reclaim than any great financial reward.) In the first case they are constantly offering

to the Press abroad, through the official information services, photographs calculated to stimulate demand for all that British manufactures from ash trays to power stations. In the second case they use, mainly in the paper "Target", photographs that show new ways of increasing output. So long as the firm by which the professional photographer is first commissioned has no objection, our Information Division will always be pleased to consider prints.

I wish you success in your conference, and I am sure that good will come of it. If I have not ranged as widely as I might over its whole broad ambit, it is because my colleagues and I are so greatly concerned with the key questions of productivity and exports. Unless we find satisfactory answers to those questions all else is vanity. A fortnight at the seaside with a box camera is the fair and unambitious wish of millions of our people; whether or not they continue to achieve it depends in part upon your success in persuading industry of the help you can give with more sophisticated apparatus towards the maintenance and improvement of our living standards.

(U.K. Information Office Press Release)

#### APPRECIATION OF VALUES IN COLOUR

By Russell W. Cooper, A.P.S.A. (FM),  
Waikato P.S.

(New Zealand "Camera", Oct. 1955)

One of the attractions of colour is that record and family slides are as valuable in your lives as pictorials, although the difference should be appreciated and each used at its proper time. Don't show either to the wrong people.

The average club member often doesn't bother even to make contacts of his black-and-white holiday shots; I have facilities for developing and printing but only once did I remember to have them printed and where are they now? Goodness knows, in a box somewhere, certainly not in an album, since no one was prepared to undertake that fiddly task.

But my holidays in colour are a different story. Instead of "Mms", which would be the response to black-and-white snaps, I get "Ahs!" and "Lovely!" (not "Levelies", my wife is my typist). Actually some of these slides are below par in composition, colour, exposure, but the people I show these to aren't as critical as the club member types I'm careful to conceal them from. With a projector in one hand, screen in the other, slide boxes under my chin, I'm welcome anywhere.

And I can make the session long or short as I please. If I want to go home early I can skip half the slides; if I've run out of conversation I can keep on going, continuity being maintained either way with patter. I find this method of holiday exhibition a great advantage over movies which I formerly used; once started they could not be shortened except by sacrificing a digit in the works, and since no one ever asks to see a film twice there was no way of stretching things out at need.

It's of great importance to file your holiday slides properly, and for greater convenience to label each box. When showing slides the fundamentals of good showmanship must be remembered; audience enjoyment is vastly increased if all runs smoothly in sequence with interesting commentary and no white screens. I know a chap who has you plunging madly from

Auckland to Nelson, to Taranaki, Christchurch, Mooloo Parade in Hamilton, back to the Avon, over to Napier, more Mooloo, Palmerston Nth. from the air, Royal Decorations. But this is to convince people I'm too busy to sort them out. You keep yours correctly.

Family portraits and record snaps are acceptable in both mediums. I once made my mother an album, lettered on the front cover "Family Jewels", containing a picture of each grandchild, which she quite properly treasures; but if I visited her with colour slides of them I could expect really rapturous appreciation. Where a studio portrait gives you an excellent likeness or a snap captures a happy moment in time, colour gives you the living people. It's a contribution to a full enjoyment of life, to keep adding to your family colour file, and to record all important family events.

Some of the slides in these two categories will qualify for club competition but many will not. Unless the subject is a record type, slides for the club should be pictorial or attempts in that direction. Here we come to the place where I no longer extol colour over monochrome; it's a matter of individual feeling and I'm not at all sure I would prefer colour as a medium for pictorial expression. But it's important not to be discouraged if your favourite scenic is not lauded as a pictorial in exhibition. A well exposed shot of a pleasing scene, however well composed, is not necessarily pictorial, and here is where you must learn to appreciate the difference.

Hundreds of more learned types than I have attempted to explain pictorialism, and since it is largely a matter of feeling, and each person tends to react slightly differently, I leave it to you to find out for yourselves. But it is more difficult to achieve pictorialism in colour than in black-and-white to get a picture instead of a postcard, and mainly because it has to be attained in the beginning; transparencies cannot be bent to one's will by darkroom technique as with monochrome.

Control, other than careful selection of subject, viewpoint, time of day, is almost nil. Fred Bowron, by deliberate underexposure, exercises control to an extent, and I recommend it to your experiment, but it will take a good few 'duds' to teach you when not to, or when you can underexpose for better effect. Some control can be used on the slide itself, overbright distracting areas can be toned down with dye, needful colour accents added. Sometimes a colour cast can be corrected or overexposed slide saved by sand-wiching in with it a gelatin filter or cellophane of the right colour, also I understand that a dense slide can be helped with Farmer's Reducer but haven't tried this for myself.

But it always comes back to the time of taking. As in black-and-white, we must have the seeing eye for suitable subject and its best interpretation; we have to consider composition, which in colour might be described as a pleasing arrangement of objects in a pleasing arrangement of harmonious colours, and exposure must be just right for the effect you wish. An exhibition slide must be something more than factual. With outdoor work time of day has a large bearing, a record shot at noon is often a thing of beauty in early morning or late afternoon, at a different season or in the rain.

By tungsten lighting, colour can be controlled but calls for study. Monochrome taught you to use a plain background for portraits, but you'll learn that it can be a wrong colour if that used is a warm, advancing colour instead of a receding one. This applies to still life and table-top as well, and to be successful with this, a full understanding is necessary of colours which harmonise, how to produce an accent and yet remain within a colour scheme, etc. And again, a

well exposed shot of a well composed set-up may not necessarily be pictorial; it may be a beautiful advertisement for a quality magazine but ring no bells with a salon selector.

However, the important thing seems to me to be able to recognise each slide for its true worth; your record and family shots have a very real value, but if you take them from their proper sphere you probably deserve a judge's comment, "Purely a record shot"! Consider pictorialism as a branch of photography in which you are striving towards a different sort of satisfaction, and never give up. In seeking perfection you will make many beautiful slides along the way.

## COLOUR FILM 'INSIDE OUT'

*Situation:* Daylight.

*Question:* Which gives better results, (1) Kodachrome Film, Daylight Type, or (2) Kodachrome Film, Type A, with a Kodak Daylight Filter for Kodak Type A Colour Films (Wratten No. 85)?

*Answer:* First, we don't know all of the answers. In the testing programme at Kodak Park, Kodachrome Film, Type A, is tested primarily for artificial-light exposure, and, obviously, Kodachrome Film, Daylight Type, is tested primarily for daylight exposure.

The use of a filter also introduces the question of the condition of the filter. If the filter has changed slightly since its manufacture, of course the results will not be quite as good as when the filter was new. The Kodak Wratten Filter No. 85 manufactured since 1949 has improved stability. So, compare your filter with a new one, and if it looks different, replace it. The important thing is that although Type A Colour film will usually give satisfactory results in daylight with the appropriate filter, the use of Daylight Type colour film is preferable.

The main difference between daylight pictures made with Daylight Type film and the Type A film and "conversion" filter combination is that transparencies will be characteristically a little "warmer" (yellow) in the latter case than in the former, and certain blues and greens may be reproduced a little darker than they would be in comparable shots made with Kodachrome Film, Daylight Type. Normally, these minor differences are apparent only if a side-by-side comparison can be made.

These colour differences are controversial to the point of often being a matter of personal preference. Thus, one expert may actually prefer the "inside-out" rendition of greener grass, warmer flowers, and less blue in sky, water, and shadow areas.

"Ah", says the second expert, "but that combination makes the sky and the grass too yellow. Where you want the shadows less blue, the appropriate Kodak filter should be used."

The one application where Type A film plus filter does seem to give better results is in aerial pictures; here, the effect of the haze is reduced.

*Summary:* Most critical photographers who are after topnotch colour results use Kodachrome Film, Daylight Type, outdoors, and Type A indoors with photo-flood light.

However, if you prefer to use one film both indoors and outdoors, use Type A.

(Adapted from an E. K. Co. data sheet)

## IF YOU'RE THINKING OF TRAVEL

By Isabel Walmsley Christchurch

(*"The Flying Circles"*, Nov. 1955)

People keep saying to me, "I'm going overseas next year, could you advise me...?" If it's a lady the advice is often enough in terms of seersucker versus nylon, perhaps port versus starboard, or even air versus sea. Such questions are easily answered. But I'm always a bit diffident about giving advice to travel-minded photographers bent on that inevitable trip to England and the Continent.

Because so much depends on what sort of photographer you are. If you are one who gets so steamed up when something unexpected and photographically desirable turns up that you forget all about the camera, you're not likely to want the same amount of gear as the fellow who makes meticulous readings and adjustments before shooting—and then gets in too late! In the matter of equipment, you are wise to cut down to absolute minimum, especially if depending on bus and rail transport in Europe.

Before I set out in 1953 I thought, for some obscure reason, that a changing bag was essential for the "Complet Photographier En Tour"... it was with misgivings I was persuaded to leave it behind. There are times when one could be useful, but everyone is familiar with the trick of using a buttoned-up jacket or overcoat for this purpose. In Florence I watched a young fellow retire to a shady corner in the Loggia dei Lanzi to make some adjustment in his camera in this way. It's always useful to be able to improvise, and 'ten times doubly so' if you're travelling.

I didn't find a tripod necessary. After all, most shots you take on the move are of record type and reasonable projection clarity is sufficient. For a longish exposure it's usually possible to find a support of some kind available—a ledge, table, bench. And it should be possible, by using a steady downward pressure on the neckstrap of your camera, to shoot at up to 1/5 sec. without noticeable shake, well 1/10 anyway. If not, cut down on cigarettes!

Although it's essential to have a spare film or so with you, I don't myself carry more than one each of black-and-white and colour, as I'm inclined to be spendthrift if I know there's plenty in reserve. There were times when, after a feverish bout of 'trigger-happiness' I found myself unexpectedly out of colour film (I never fail to surprise myself when this happens: with no shop handy to get more) but I was always able to dig down, find a roll of black-and-white in my bag.

Then there's the question of "how many cameras...?" I took two to America, one for each. I was so anxious to cover everything completely that I duplicated all colour shots in monochrome. Now I have hundreds of useless negatives representing many hours of tank and temperature. You need only one camera. Anything in colour that looks as if it might make a good print can always be used. Negatives made by contact on fine grain pan material from colour transparencies are remarkably free from grain.

If on the Continent with a treasured film finished, wait till you get to England before returning the spool for processing. I'll always mourn the Rome and Tivoli shots that went astray when left in Italy for development; I thought to save time by leaving it there. And no monochrome shots could ever replace those anticipated masterpieces in colour of lovely Italian scenes.

It's advisable to keep colour film, exposed or not, at a fairly even temperature. I've heard of it being ruined in the tropics. On shipboard it can be taken care of in the refrigerator—the head waiter obliged me this way. That in the camera had to take a chance in the coolest spot I could devise—hanging on a hook

with the blower turned on it. In modern ships air-conditioned cabins take care of this problem.

Photography, like music, is a universal language. In Norway a film refused to run through the cassette. I took it to a camera shop, tried to explain to the assistant with gestures, but I feared he would open the cassette and ruin the film. But he understood perfectly, and even as I hurriedly leafed through the phrase-book, said unilinguistically, "Cassette—bad; feelm—good!" and went off to his darkroom to fix things for me.

To sum up: Cameras and accessories are heavy luggage and are additional to more essential baggage... travel light. Take only 1 camera, bare essentials of gadgets; but do take 1 or 2 spare films. It's safe to leave Kodachrome in Paris for development ("Photo Hall" is close to Place de l'Opera) but wait till England to have other film processed. Keep your film cool—and yourself that way when something unexpected turns up. And good shooting!

## The Practical Trim

*Continued from page 19*

removed. Attention is centred upon the chimney, with its strong associations of human occupation. Supporting interest is provided by the white masonry of the wall and the dense shrubbery of boxthorn below. These make two triangles of opposing light and dark which greatly add to the charm of the general arrangement, while the darkened sky serves to throw all into relief and impart a powerful illusion of reality to the scene. Incidentally, we have E.R.C. to thank for the dramatic way in which the tones of the subject have been rendered during printing.

And that, in short, is the method of applying the practical trim. The reader who is inclined to be of a scientific turn of mind will find in this example an idea for a commonsense approach, and if his photographs have any real pictorial possibilities the method will show them off to the best advantage.

## Honest Photographic Tricks

*Continued from page 20*

as it would look if the operator had been able to back away from it a much greater distance than the surroundings really permitted.

Double printing, direct on the one sheet of paper, is often used by amateur photographers to include much-needed clouds in landscape studies, or to print in birds or aeroplanes, etc. But in the professional sphere the art of cut-out montage is even more frequently used in the production of commercial illustrations. It frequently happens that an advertiser wants a picture of his products in use, where such pictures cannot be easily obtained. In such cases the object advertised is photographed to scale, cut out carefully and pasted upon the place-photograph where the product is supposed to be used. In this way a motor car can be put where no motor car was in the landscape, a hoisting machine may hoist where a block and tackle and man-power really does the work, or the head of a celebrity may adorn something the celebrity cannot do, climb a mountain, skate or turn a somersault. The technique of such montage depends upon having the two subjects drawn to exact scale and putting them together with due regard for the correct apparent distances in the picture. The mechanics of pasting up two or more photographs to make one requires the use of the smoothest of cardboards mounts, the sharpest of knives and scissors, and invariably as large-scale photographs as may be possible, so that the reproduction may be as much smaller than the paste-up as is practically feasible.



# Review of November Portfolio

Prints comprising the November Album *Against the Light or Silhouette?* are a 'mixed bag'—not over-exciting by any means, yet with many prints possessing their redeeming individual features.

K.J.T.'s *Strain* is a very nicely taken print but one which would have gained additional interest I think, had the vacant space at the top left-hand corner been taken up by a semi-included figure in the action of applying the actual 'strain'. In this print, however, the boat for once is in the correct position required by the tension on the rope attached to the winch. The portion of this picture that appeals to me the most is the presentation of the foreground and the interesting complementary background.

A.W.B.'s *Waiting* is also a print that has been quite well taken—a little too formal perhaps as regards the straight-on viewpoint chosen for the camera. Had the picture been taken from a position slightly more to the left it would have permitted the band of light in the foreground to reach further forward and at the same time have shown more of the ship in the background.

*The Window* (M.J.McN.) somehow seems to strike a note of familiarity; I remember having seen an arrangement along the same lines, but with the figure facing the opposite direction. The window in this case has been well exposed; the composition has been carefully considered and a nice print made of the resulting negative. The arrangement gives the impression that the incident was quite unposed and, whether the use of many repeated lines was deliberate or not, the general effect of the lighting is most satisfactory.

R.N.'s *Mysterious Heights* is an unusual presentation, the slender upright panel seldom being seen these days. Two features in this subject I find rather disturbing: the ladder running up the side of the chimney, is so indistinctly seen that it looks like a blurred extra edge to the chimney itself; the indefinite rounded mass at the right, near the base of the print, breaks into the otherwise interesting shape of the silhouetted structure and becomes a distracting eye-catcher.

The idea of K.J.T.'s *The New Era* is apparently based with some degree of success upon the contrasting themes of the historical monument seen in association with modern flood-lighting accessories and electric cables. Composition-wise I would prefer to have dispensed with the unsightly upright on the left and to have chosen a viewpoint that would show more of the pronounced mass on the right-hand side.

I rather like L.H.C.'s *Sky Fire*, mainly because of the way in which the author has caught the sun behind the slender spire. Despite the extreme simplicity of the arrangement there is a definite attempt at composition; the spire is offset very nicely by the zigzag shape of the roof tops.

F.A.P.'s *Harbour Sunset* has been taken very well to avoid an overbright sunset effect, and the clouds chosen provide adequate interest to fill such a wide expanse of sky. The success of this arrangement is no doubt due in some measure to the fact that the downward slope of the roof is repeated in the line of the principal cloud.

By KARRADJI

F.E.B.'s *Day's End* is one of the reasons why an interrogation point was placed at the end of the title of this portfolio. This print is not a silhouette; neither can it be correctly classified as 'against the light'.

E.G.C.'s *Through the Honeysuckles* is a subject that would have been quite sufficiently interesting without the figure; being shown with such definite action it commands far too much attention; the fact that the woman is placed almost centrally emphasises this dominance. Without the figure, the scene would have had sufficient charm in its interesting silhouetted shapes, and the lighting of the sea and sky make up into an attractive study.

One wonders whether R.M.K.'s *Discus Thrower* was a real-life study or a figurine; and I am inclined to believe that it is the former ingeniously masquerading as the latter. The angle of photographing was well chosen but I feel that too much emphasis has been placed on the highlights, which appears to me to have been produced by after-work on the print. The trimming of the print in this case has been very thoughtfully carried out.

*Dance Design* (B.K.) is a print upon which it is difficult to comment. In such cases as this, any credit for composition must go to the sculptor who created the figures and arranged their pose and drapes. The question is whether the photographer has achieved any advantage over the artist by rendering the statuette in combined low-key and silhouette—and I leave it to the reader to provide the answer to this one.

I cannot decide in my own mind whether J.H.'s *Cold Grim Dawn* is a table-top arrangement, a composite print, or a factual open air subject; but in whatever group it belongs, I can only say I have seen far more appealing prints amongst the past examples of this talented operator's work.

I like the convincing result achieved by R.S.C. in his *Late Toiler*. In the season, it is now customary for farmers to work at all hours of the day or night in preparing the ground and sowing their crops; the author has captured his toiler at a time when the lighting suggests the urgency of his task. The division of the picture space into masses of light sky and dark foreground is also symbolical of modern methods in the wheatlands; at the same time, from the pictorial angle, this distribution of mass is entirely satisfactory.

The cover print, *Drays*, by K.L.A., is a very interesting study in which the circular arrangement of the wheels is nicely offset by the slanting of the shafts as they lead, all in the one direction, towards the top right corner. The overall tones of the subject denote excellent exposure both of negative and print, resulting in an illustration entirely satisfactory for cover purposes.

# Review of Contest Entries

NUMBER OF ENTRIES	63
(A/S 11, B/S 10, A/O 22, B/O 20)	
NUMBER OF COMPETITORS	24
NUMBER OF NEW COMPETITORS	3
NUMBER OF PRIZE AWARDS	17

**NOTES:** The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules and List of Set Subjects appeared on page 772, December issue.

**J.F.A., South Camberwell.**—All three of your entries gained HC for technical excellence, and whilst none is quite up to prize-winning standard, all are pleasing as regards subject matter, lighting and atmosphere. In the print entitled "One Autumn Day" there is some division of interest between the massive tree on the left and the group of human figures. "Into the Fog" is somewhat empty on the left-hand side, and consequently an inch or so might be trimmed off from there. In the remaining print the figure is almost centrally placed; surely a better trim could be worked out.

**R.B., Mummulgun.**—The long exposure used to bring out detail in the tree trunk of your summer landscape has resulted in over-exposure of the sky, with halation where the small branches and leaves are silhouetted against the glare; otherwise the general effect of the back-lighting is quite pleasing.

**J.E.B., Yerongilly.**—Your prizewinning animal study is a fine piece of technical work that shows to advantage the texture of the hair on the cow's face; certainly the pose is a striking one. The theme of both your indoor shots is quite in keeping with the set subject; "Chilblains" gained HC because it is even more novel than the other. The seascape also gained HC, in this case for its mood; but the absence here of any foreground highlight has robbed the arrangement of a definite centre of interest.

**S.M.B., Carnegie.**—Your texture subject gained HC, the lighting on the tree trunk helping very considerably. In the case of the picture of the bridge with wattle trees in bloom, it was probably the colour that attracted you; in such instances much of the charm of the scene is lost in a black-and-white print.

**F.G.C., Naremburn.**—Intricate structural details as seen in your print are often most interesting as illustrations, but seldom lend themselves to pictorial arrangement; however, the print earned HC for its fine technique.

**R.S.C., Temora.**—Of your two the prizewinner is by far the better as regards pictorial arrangement; both prints, however, convey very well the idea of winter, hence HC for the second example. We would prefer to see about 1 inch removed from the left-hand side of the major-award print, for here the strong highlight on that side is somewhat distracting.

**F.T.C., Lane Cove.**—As an impression of wintry mood, your print of the park was worthy of HC. Of the remaining two prints, we prefer, by reason of excellent technical quality, "Bend in the River"—the

definition of the tree trunks is so sharp that a closely-trimmed version, including only the two main trees and the river bend, might result in a stronger and therefore better pictorial arrangement. In the other print, some confusion is brought about by the out-of-focus treatment.

**J.D., Mildura.**—As an example of action interrupted, "Zoom" is entirely successful; the grouping of the aeroplanes is also satisfactory from a pictorial angle. In such cases, however, it is customary to allow more space in the direction in which the subject is moving. Technical quality is a strong point, too, of "Smiling Through"; the square opening in the railing and the pose of the child's arms make an arrangement rather more symmetrical than we would have liked to see.

**F.L.E., Narramine.**—The outcome of severe winter winds is 'well seen' in the weathered trees of your prizewinning print, but a little more foreground is needed to provide an adequate base for those big poplars. Your other print is an interesting contribution to the set theme; in this case, plenty of base has been provided and the trees 'lock-in' at the top to make a 'solid' composition; however, the subject lacks the charm of the former print.

**J.F., Goulburn.**—Though fairly successful as night exposures, neither of your prints quite succeeds in conveying an impression of winter in such a cold locality as that in which you live.

**F.P.H., Thornbury.**—There is much of interest in the subject of your prizewinning "Defeat"; perhaps the main fault therein is that too much has been included; a simplified version, comprising the two main upright branches and just enough of the interesting trunk to act as a foil, should look very well as a vertical format. Rather too much has been included on the left in "River Mist", which is, incidentally, quite an attractive presentation of mood; a trim of 2 inches on that side would remove the distracting interest of the barge and motor cars, whilst yet retaining enough of the darker-toned objects to provide a stopping place where the eye tends to follow the horizon line out of the picture.

**J.K.J., Killara.**—Your prizewinner is entirely in harmony with the idea of winter's mood, and the subdued treatment in printing considerably helps this impression. Such a complicated mechanism as seen in "Industrial Giant" is a difficult subject to compose; however, HC has been awarded in recognition of your efforts in this respect.

**M.J., Killara.**—Atmospheric charm, entirely in keeping with its industrial theme, is the strong point of your prizewinning print, in which the gradually lightening tones of the great pipes help to enhance a lively impression of perspective.

**B.J.K., Mildura.**—A net result of a prize award and three HC's for five entries speaks well for your technique. We doubt very much, however, if the sepia-toning helped the snow scenes in any way; of these two we prefer the prizewinner, because it possesses the more definite centre of interest, though we can appreciate, of course, the attempt at a diagonal composition in "Winter Wonderland". In the subject entitled "Concentration", the figure is too close to the margin to become the centre of interest, and in any case the wisdom of including a figure at all with such a subject is open to question. The lightening of shaded areas in "Twinklers" has been well carried out. The print of the gateway is adequate in all technical respects but lacks interest pictorially.

**F.R.L., Riccarton.**—The emptiness of the skyline on the left-hand side of your prizewinner brings about an unbalance of weight which could easily be rectified by a trim from that side; the fact that the figure would then be located near the centre of the picture could,

we feel, be overlooked in this case. "Defiance" gained HC because it presents a different angle on the theme of tree studies; the very close viewpoint gives emphasis to the size of the tree trunk. As a documentary, your "Waiting for the Bus" is an interesting 'candid' photograph. The "White Cottage" is unfortunately expected to compete with the white fence posts, white gate and white tree-trunks. In such pictures as your remaining two tree studies, which contain many parallel vertical lines, it is extremely difficult to arrange the subject in pictorial form.

*I.M., Northcote.*—Welcome to the contest and congratulations upon gaining two prize awards and HC at first appearance. The dramatic effect of strong side lighting has resulted in a richly toned impression of the shrine. We would be inclined to trim an inch from the right-hand side of your other prizewinner, thus removing the unbalanced portion of the tall tree. Sheep are always a difficult subject from which to make a composition; after-treatment has helped a good deal in your print. Your interesting silhouette, showing the anatomy of a leafless tree, is also helped by the introduction of a small 'moon'.

*K.M., Springwood.*—The rich tonal range of your prizewinner combined with simplicity of subject to make it a striking picture that stands out boldly amongst other prints. Since the interest flags somewhat on the left-hand side of the present arrangement, why not trim on this side to give a square format? This should result in even greater impact at the point of interest.

*N.O., Cardiff.*—Your entry in the set subject was taken a trifle early in the season for a winter theme; the bulk of foliage on the willow tree suggests much warmer weather. However, the violence of the wind, so well portrayed in this print, does foretell the advent of winter's severity, and the print gained HC for its conception and good technical quality. "Along the Beach" is a well-exposed example of back-lighting, but since the figure is shown on so large a scale compared with the surroundings, the subject becomes more of a figure study—and one in which, sad to say, too little detail of the figure is shown to maintain interest.

*R.R., Moonie Ponds.*—Of your two prints of the potter at work we prefer the prizewinner, in which the definition of the principal interest is far superior and the pose much more interesting. In this print, however, the highlighted area at the lower left-hand corner is distracting and we would prefer to see about 2½" trimmed off the bottom of the picture. "Springtime Clouds" provides an interesting silhouette, which also gained HC.

*J.S., Merrylands.*—"North Wall" was awarded HC because it conveys so well the great height at which the picture was taken and shows that the camera has become an essential part of the mountaineer's equipment. With such formal treatment, "Tudor Lodge" is little more than a good record picture; it is necessary to use some imagination in choosing a viewpoint that will emphasise the pictorial charm of the subject. Your roadway scene is also inclined to be too symmetrical, with the main interest at the centre of the print.

*J.G.S., Cooma.*—Welcome to the contest and congratulations upon gaining a prize award at first appearance. "Calm Night" is a pleasing seascape in which the lighting suggests that the subject would look well when toned blue; trimming has been taken in a trifle too close at the left, resulting in a slight feeling of unbalance in the print. Both of your snow pictures have been printed a little too dark; this, combined with heavy shadows, produces almost a moonlight effect.

*K.J.T., Singleton.*—The presentation of your two current entries would seem to indicate a hurried job; both need a certain amount of cleaning up. If the negative will stand further enlargement, a more intimate version of the old chopping-block might make an interesting contribution to a future set subject for pattern and texture.

*G.W., Belair.*—All four of your prints gained recognition in this month's contest. The prizewinner in the set subject is a very fine impression of mood, conveying the idea of winter merging into spring. Your other set-subject print is rather overcrowded with interest. "Paddling" is an interesting fragment of seashore, treated almost in high key. The remaining print is a texture subject in which technical quality is satisfactory, but in which it is difficult for the eye to locate any definite principality.

*I.H.W., Darling Point.*—Your prizewinner in the set subject demonstrated the advantages of a large print; if the subject had been on a small scale it might well have received less attention. The ample proportions of this picture makes good use of the lighting at the fringes of the clouds, which strongly offsets the silhouetted bare branches of the tree. "Vacant Possession" is inclined to be flat in printing and the division of the picture space by the disposal of subject matter into horizontal rectangular shapes prevents the arrangement from assuming a satisfactory composition. In your portrait study of the little girl, she is placed somewhat too far to the left—there is insufficient room in front of the face. An improved impression of high key could be obtained by slightly darkening eyes and lips by local printing.

The *P.S.A. Journal* for June, 1955, contains two articles of interest and value to the colour enthusiast.

The first article is J. H. Archibald's "Lo! The Poor Slide Maker". This item amusingly outlines the rewards and setbacks likely to be encountered by the would-be entrant in the international colour field. Reference is also made to the obvious difficulties in the way of judging and evaluating slides in the larger U.S. salons, some of which attract almost five thousand slides. (This latter figure sounds a great number, but we recall that for the last *A.P.R.* Kodachrome contest some 1,100 entries were received, although in the latter instance up to twenty slides were allowable for each entrant.)

The second article is "How to Improve and Copy Colour Slides" (by Louise Haz, wife of the late Nicholas Haz). This outlines methods relative to—

1. Duplicate any slide with improved colour.
2. Enlarge any part into a full slide.
3. Trim the picture anyway you choose, or turn horizontals into verticals.
4. Add images of any kind to your picture by drawing or projection.
5. Change the over-all colour of your slide by filters, or by the influence of room lighting.
6. Change the colour of part of an image by painting or by projection with a flashlight with a hood and a colour filter.
7. Restore the colour to old faded slides.
8. Darken and lighten parts, by dodging, just as in printing a black-and-white picture.
9. Vignette or add backgrounds of any colour.
10. Combine two or more slides into a controlled montage by using two projectors, or projecting successively.

(It was interesting to recall the fact that excellent pioneering work was achieved in this direction by V. J. Rogers and the late T. H. B. Foott during 1944, the results of their work being published in *The A.P.R.* for March, 1945; from this issue it was reprinted in several overseas magazines.—Editor.)



# Editorial Notes

## PRIZE LIST FOR JANUARY, 1956

### CLASS "A"—SET SUBJECT

- First "Brownhill Creek", Geo. Windle.  
 Second "Winter Vista", I. H. Wilson.  
 Third "And Bare their Boughs to Winter  
 (Equal) Clouds", J. K. Jackson.  
 "Winter", F. L. Elrington.  
 Highly Commended: J. F. Abson; (2) F. T. Charles;  
 N. Ozolins; R. Ritter; I. H. Wilson; Geo. Windle.

### CLASS "B"—SET SUBJECT

- First "One Winter Morning", R. S. Cooper.  
 Third "Winter Pasture", I. Morley\*.  
 (Equal) "Snow Cap", B. Kozlowski.  
 Highly Commended: Jess Bennett; R. S. Cooper; B.  
 Kozlowski; I. Morley\*.

### CLASS "A"—OPEN SUBJECT

- First "Steel Works", Muriel Jackson.  
 Second "Hilltop Beacon", F. R. Lamb.  
 Third "Pottery Study No. 3", R. Ritter.  
 (Equal) "Defeat", F. P. Hion.  
 Highly Commended: J. F. Abson; F. L. Elrington;  
 F. P. Hion; J. K. Jackson; F. R. Lamb (2); R.  
 Ritter; Geo. Windle (2); I. H. Wilson.

### CLASS "B"—OPEN SUBJECT

- First "Steam Up", F. G. Charles.  
 Second "Portrait of a Lady", Jess Bennett.  
 (Equal) "Shrine of Remembrance", I. Morley\*.  
 Third No title, K. Musgrave.  
 (Equal) "Calm Night", J. G. Szymming\*.  
 Highly Commended: S. M. Ballantyne; Jess Bennett;  
 F. G. Charles; J. Dickson (2); B. Kozlowski (2);  
 Johann Smith\*.

\* Denotes new competitors

## WELCOME TO THREE NEW COMPETITORS

A hearty welcome is extended to the following three new competitors: J.S. (Merrylands, N.S.W.), J.G.S. (Cooma, N.S.W.), L.M. (Northcote, Vic.), who were successful in gaining one Second (Equal), one Third (Equal), and one Highly Commended.

## CAPTIONS AND TECHNICAL DATA

### Cover Illustration:

**Night Intruder, Brian Greed.**—First, Class B, Open for November. Exp. by electronic flash at 18", without reflector, *f*/22, Super-XX film, reflex.

**Low Key, Mystery, Fantasy**—Pages 21-36:

**While the Billy Boils, H. C. Devine.**—First, Class A, Set for July. Exp. 1/25 sec., *f*/16, Super-XX film, reflex.

**The Naked Street, F. Kos.**—Third (Equal), Class B, Open for March. Exp.—Paving, 1/50 sec., *f*/22; Face, 1/20 sec., *f*/8, Super-XX film, reflex, double printed.

**Kings Cross, A. C. Redpath.**—First, Class A, Open for January. Exp.—two negatives, 1 sec., *f*/4.5; 1/25 sec., *f*/3.5 (portrait), Super-XX film, reflex, double printed.

**Light Pattern, B. Adnum.**—Third (Equal), Class B, Open for October. Exp. 1/10 sec., *f*/4.5, folding.

**The Eye of Time, R. Ritter.**—Second (Equal), Class A, Open for October. Exp. 45 sec., *f*/5.6, Super-XX film, reflex.

**Fighting the Elements, M. Farravell.**—Third (Equal), Class A, Set for May. Exp. 1/25 sec., *f*/22, Super-XX film, reflex, yellow filter.

**Sea Serpent, K. J. Tester.**—Third (Equal), Class A, Set for May. Exp. 1/100 sec., *f*/11, Super-XX film, reflex, orange filter.

**Lighting Up, J. P. Minahan.**—Third (Equal), Class B, Set for July. Exp. 4 sec., *f*/5.6, Super-XX film, reflex.

**"I see . . .", D. McDermant.**—Third (Equal), Class A, Open for January. Exp. 1/2 sec., *f*/5.6, Super-XX film, stand camera.

**Mystery of the Morn, J. E. Vautier.**—Third (Equal), Class B, Open for October. Exp. 1 sec., *f*/22, Super-XX film, reflex.

**Morning Mists, F. L. Elrington.**—Third (Equal), Class A, Set for April. Exp. 1/25 sec., *f*/5.6, Super-XX film, reflex, yellow filter.

**Nature's Struggle, A. C. Tindall.**—Third (Equal), Class A, Set for July. Exp. 1/50 sec., *f*/8, Super-XX film, reflex.

**Twisted Trunk, A. P. Pinn.**—Third (Equal), Class B, Open for March. Exp. 1/50 sec., *f*/8, Super-XX film, reflex, yellow filter.

**Spirit of Anzac, K. J. Tester.**—First (Equal), Class A, Open for January. Exp. 1/25 sec., *f*/4, Super-XX film, reflex.

**Modern Madonna, F. Kos.**—Third (Equal), Class B, Open for June. Exp. 1/50 sec., *f*/5.6, Super-XX film, reflex.

**Fantasy, F. Kos.**—Second (Equal), Class B, Set for June. Exp. 1/50 sec., *f*/11, Super-XX film, reflex.

## R.A.A.F. APPRENTICE PHOTOGRAPHIC CLUB

Election of office-bearers on Nov. 14 resulted: President, L/App. Stapleton; Secretary, L/App. Dodds; Asst. Secretary, A/App. Duke; Librarian, A/App. Boyce.

On the week-end of Oct. 29-30, the members of the club paid a visit to Canberra. The party left Wagga on Friday and spent the week-end as guests of the R.A.A.F., Canberra. On the Saturday morning, a visit was made to the Australian Institute of Anatomy, in Red Hill, where the view of the city was thoroughly enjoyed by all, and to Parliament House, where the party was conducted by an official guide.

On Saturday afternoon, members were privileged to see the Cotter Dam, where some really fine shots were taken. Later in the afternoon the party paid its respects to the War Memorial. On Sunday morning the War Museum was inspected and members spent an interesting and enjoyable time amongst the exhibits. The return trip to Wagga was undertaken early on Sunday afternoon and the party arrived at their base about 7.30 p.m., having spent a most entertaining and photographically profitable week-end.

D.H.D.

# The Photographic Societies

## PHOTOGRAPHIC SOCIETY OF VICTORIA

Activities for the year 1955 closed with two highly successful meetings. On Nov. 18, a gathering of some 130 members and friends at the Radio School Theatre witnessed a screening of films by courtesy of the Shell Company of Australia Ltd., the highlight of which was the award-winning documentary of the Australian Inland, *Back of Beyond*. This magnificent film, although very largely grim in subject matter, provided an example of approach, atmosphere and technical excellence that it would be difficult to surpass.

The Annual Exhibition and Social took place at 109 Flinders Lane on Dec. 1, with an attendance of about eighty members and visitors. The president, Mr. J. H. McConkey, extended a special welcome to Mr. Jack Cato, to Mr. John L. Loxton, the well-known artist, to Mr. W. Broadhead, president of the V.A.P.S. and to Mr. Noel Crouch, president of the Melbourne Camera Club. Mr. Cato kindly judged the Print of the Year competition, and Mr. Loxton judged the final colour competition. Awards were: *Print of the Year*: "Arabesque", J. H. McConkey; *A Grade Aggregate*: B. Kosloff; *B Grade Aggregate*: A. Cooper; *Best Hand-coloured Print*: Miss L. Grove; *Best Single Colour Transparency*: H. Hergt; *Best Set of Four Transparencies*: H. Hergt; *Promotions to A Grade*: A. Cooper; A. E. Sait and R. E. Sindelka.

To add a lighter touch to the evening's proceedings a special set-subject competition was judged. The subject was *Available Light Portraiture*, with the condition that the *worst* effort was to carry the award. The competition was judged by Mr. Crouch who, in discussing the various prints, agreed that he had seldom seen worse! He declared E. H. Baxter the winner with a badly-mounted piece of fully-exposed blank black paper entitled, *No Available Light*! Mr. Baxter was suitably rewarded for his effort by being presented with a 'valuable' very-miniature camera, quite incapable of taking anything. The evening as a whole provided a very happy ending to a successful year. E.R.C.

## BRISBANE CAMERA GROUP

The Annual Presentation of Trophies was held on Dec. 7. The President, I. Barnbaum, welcomed the 150 members and visitors and during his address thanked all the office-bearers who had made the function possible. The trophies were presented by Mr. G. Grant-Thomson, A.R.P.S., who mentioned particularly the excellence of the major award winners, both of which were taken by lady members of the club. From the mere male point of view it was perhaps gratifying that the trophy for the *Most Improved Photographer* was won by a man. The results were:

*Print of the Year*, Jess Bennett; *Landscape*, Jess Bennett; *Table Top*, Jess Bennett; *Pattern and Texture*, W. Prior; *Portrait or a Figure*, Jess Bennett; *Genre*, W. Prior; *Child Study*, A. J. Buchanan; *Action*, W. Prior; *Box Camera Shot*, L. G. Hall.

*Print Point Score*.—*Outdoor*: A Grade, J. E. Vautier; B Grade, Irene Nicoll. *Indoor*: A Grade, Jess Bennett; B Grade, Irene Nicoll. *Face or Figure*: A Grade, J. E. Vautier; B Grade, A. Lindner. *Set Subject*: A Grade, Jess Bennett; B Grade, A. Lindner. *Open*: A Grade, J. E. Vautier; B Grade, E. Mooney.

*Colour Section*.—*Transparency of the Year*, Doris

Buchanan; *Landscape*, P. Myers; *Face or Figure*, Doris Buchanan; *Action*, J. Smit; *Flora*, J. Smit; *Table Top*, Doris Buchanan; *Animal*, J. Smit; *Glamour*, G. Varcodas.

*Colour Point Score*.—*Landscape*, J. Amos; *Outdoor*, P. Myers; *Miscellaneous*, T. Scruse; *Indoor*, Doris Buchanan; *Floral*, T. Scruse; *Face or Figure*, G. Varcodas; *Set Subject*, T. Scruse; *Open*, T. Scruse; *The Most Appealing Transparency*, T. Scruse; *The Most Improved Photographer*, R. Rickard. F.I.M.

## WESTERN AUSTRALIAN CAMERA CLUB INC.

The monthly meeting was held at the Rural Bank's Social Room, Hay Street, Perth, on Nov. 24. The subject was *Sport and Action* and the results were: A Grade: 1, S. Bannister; 2, D. Jukes; 3, S. Bannister. B Grade: 1 (Equal), J. Smethurst and K. Knox; 2, R. S. Cocks; 3, J. O. Thomas (two prints equal). As member S. Bannister is an authority on sport and action, he was requested to give a commentary on the prints.

A film entitled *Quality in Photographic Lenses*, which was kindly made available by Kodak Ltd., was screened and enjoyed from both a photographic and an educational point of view. A Quiz Session was then held, the quizmaster being S. Bannister, and the panel consisting of Messrs. Thew, Jukes, Kos, and Roche. Members were invited to ask as many questions as they liked, all of which were satisfactorily answered by the experts. A.M.P.

## SUNRAYSIA CAMERA CLUB

At the Annual General Meeting in August the following office-bearers were elected: *President*, B. J. Kozlowski; *Vice-President*, R. Olsen; *Secretary*, J. Dickson; *Asst. Secretary*, H. Mansell; *Treasurer*, Meryl Mansell.

The annual competition for the *Doug. Jenkins Memorial Trophy* was won by R. J. Parsons, second placing being awarded to J. Dickson. The trophies were presented on the occasion of the club's Annual Dinner, which was held in September at the Hotel Merbein. Prints had previously been sent to Melbourne, where they were competently judged and criticised by Mr. H. Cleveland.

The club now meets on the first and third Thursdays of each month at St. Andrew's Hall, and this arrangement is expected to prove extremely popular, as it will give increased scope for practical photography and darkroom demonstrations at all meetings.

On Oct. 6, members saw a successful demonstration of solarisation by J. Dickson, and on Nov. 3 we enjoyed a Glamour Night, when a bevy of belles, including well-known local model Miss Shirley Smith, posed for members' cameras. J.D.

## SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

Owing to the unavoidable absence of the President, Mr. Ron Read, the Annual General Meeting was postponed for one week and was held in the clubroom, Liverpool Street, Hobart, on Nov. 29. The annual report, presented by the President, showed that a very successful year had been passed. Several outings had been enjoyed by members, and the membership had increased considerably. The financial statement

presented by the Treasurer, Mr. Don Overall, disclosed a very satisfactory state of affairs. After considerable discussion regarding the advisability of altering the constitution in respect to committees, etc., it was decided to leave things as they are.

Officers for the coming year were elected as follows: *Patron*, H.E. The Governor, Sir Ronald Cross; *President*, Mr. R. Read; *Vice-Presidents*, Messrs. Tapping, Maddock and Murray; *Secretary*, A. Watson; *Asst. Secretary*, W. Muirhead; *Treasurer*, D. Overall; *Auditor*, G. Chatterton; *Committee*, Mrs. Hart, Messrs. Walters and O'May; *Publicity*, R. O'May; *Librarian*, Mrs. Attrill.

The Annual Dinner and Dance was held on Dec. 6 at the Continental, and, in spite of the hot weather, a very good time was enjoyed by all. The trophies and prizes for the year were presented as follows: *Manochrome*—A Grade: 1, A. Walters; 2, A. Watson; 3, R. Read. B Grade: 1, J. Hannan; 2, Mrs. Attrill; 3, I. Corby. *Colour*: 1, A. Hewer; 2, T. Corby; 3 (Equal), Miss F. Taylor and G. Harrison. Mr. Tapping, who presented the prizes for B Grade, remarked on the improvement achieved by those workers during the year, much of the work submitted being up to the standard of A Grade. Mr. Lownes presented the *Hesma Trophy* to A. Watson, who won the *Print of the Year* with his *Lighting Up*. R.O.M.

#### ADELAIDE CAMERA CLUB

In the November monthly print competition awards were: A Grade: 1, Roy Cann (2); B Grade: 2, P. Quigley (3). An outing was held at Hallett's Cove, a seaside spot twenty miles south of Adelaide, and there was a record attendance of ninety-three members and friends.

The End of the Year Social was held on Nov. 21 with 150 present, and included a varied programme of games, dancing, and, the highlight of the musical side, a puppet show. The colour slide competition for November resulted in awards to W. G. Gadd (2), and E. Padovani. The Special Competition for the best slide taken on any club outing was won by G. Zeising. L.E.S.

#### NEWCASTLE PHOTOGRAPHIC SOCIETY

Well-known A.P.-R. exhibitor, N. Ozolins almost won the double in Newcastle Photographic Society's point scores. He won the colour section with four points to spare but lost the black and white section by one point to Eric Kimble. Club president Albert Dumbrell gained 100 points to run second in the colour slide point score. Brian Youll had an easy win in the B grade of the black and white section. Final points gained by members were:

A Grade: E. Kimble 76½, N. Ozolins 75½, F. V. Hilliard 34, K. Flisikowski 30, E. Norris 29, C. Collin 27, M. McNaughton 27, W. McClung 13, M. Tacon 12, J. Novak 11, C. Hirst 11.

B Grade: B. Youll 52, W. Frazer 27, W. Jones 27, R. Johnstone 19, K. Spruce 15, S. Andringa 13, W. Moxham 13, P. Lamb 11, R. Paxton 11, S. Tacon 11, A. Latham 10.

Colour Section: N. Ozolins 104, A. Dumbrell 100, K. Spruce 65, J. Novak 64, J. Cowan 51, H. Field 45, C. Collin 40, R. Winn 37, J. Vincent 26, J. Punshon 21.

Competitions during the month resulted: *Pokolbin Outing*—A Grade: 1, E. Kimble; 2, N. Ozolins; 3, E. Norris. B Grade: 1, W. Jones; 2, P. Lamb.

November 28 Open—A Grade: 1, E. Kimble; 2, F. Hilliard; 3, W. McClung. B Grade: 1, K. Spruce; 2, T. Yearley; 3, W. Jones.

Christmas Card—A Grade: 1, E. Kimble. B Grade: 1, S. Andringa.

*Industry and Shipping*—A Grade: 1, F. Hilliard; 2, E. Kimble; 3, N. Ozolins. B Grade: 1, K. Spruce; 2, A. Dumbrell; 3, W. Breslin.

*Colour Section—Pokolbin Outing*: 1, M. Rickerby; 2, N. Ozolins; 3, A. Dumbrell.

November 21 Open: 1, A. Dumbrell; 2, H. Field; 3, J. Punshon.

December 5 Open: 1, R. Ryan; 2, N. Ozolins; 3 (Equal), C. Collin and K. Spruce. W.H.McC.

#### ADAMSTOWN COLOUR SLIDE SOCIETY

Over fifty slides were entered in our Slide of the Year Competition on Dec. 5. This meeting was the last meeting for 1955 and it was pleasing to see a good attendance. We welcomed three new members to our club and soon we hope to see some of their work.

The *Slide of the Year* went to J. Lawson for *Lanesome Passage*; second place was awarded to A. Thomson, *Fishermen at Eventide*; third to F. Craven, *As Fair as a Lily*; merus were awarded to A. Wild, R. Marshall, W. Cummings and R. Johnston. The thanks of all members go to the two judges, Messrs. W. Schofield and C. Thornton. Their criticism of the slides, particularly relating to composition, was very much appreciated. J.L.

#### WAVERLEY CAMERA CLUB

On the evening of Nov. 10 the President lectured on camera technique. He discussed camera movement and the importance of accurate focussing; he also explained quite fully depth of field, and drew up a scale for members. It is quite a simple one and can easily be memorised.

The outing to La Perouse on Nov. 20 was very well attended and some very fine shots were taken; it is expected that the Club will hold its next outing further afield.

The *Landscape and Seascape* competition held recently proved most successful and W. Tannenzapf was awarded first and second placings in A Grade, while Ina Harris was placed third and also gained H.C. J. Wills received first in B Grade.

On Nov. 24, Nora Murdoch gave a still life demonstration; she offered suggestions regarding subject matter, arrangement, and suitable backgrounds, and pointed out that in a still life study we are allowed to select and deliberately arrange suitable objects with the idea of creating a picture, but stressed that the result must not have that 'deliberate' look. To conclude the evening, A. Rosen showed some Kodachrome slides of glamorous models he had photographed.

Particulars of the Club may be obtained by writing to the Secretary, R. Preller, 183 Blair Street, North Bondi. N.M.

#### DEVONPORT CAMERA CLUB

The club met on Nov. 21, when members of the Northern Tasmanian C.C. visited Devonport. There was quite a good attendance including a party from Sheffield.

The meeting opened with a welcome by our President, T. Norton, to N.T.C.C. visitors and others present. N.T.C.C. members then exhibited a selection of their prints and later showed a screening of colour slides representing the work of their members. Included in the slides were a number of scenes taken in South Australia and other States, a selection by H. De Jong of stage shots taken under existing lighting, and a series on *Architecture and Marine* by J. W. Ikin. All members look forward to the next inter-club visit. S.C.B.

# The 'Last Page'

The *Australian Women's Weekly* for Nov. 16 featured a double-spread of novel colour photographs by modernist photographer Bill Angove. The seven reproductions were accompanied by the following editorial note: " 'Crazy' pictures photographed in Australia by West Australian Bill Angove, have been acclaimed in London as the work of a genius. Angove, a prominent member of the West Australian Camera Club before he went to England, said each time he showed his pictures at the Club, the members called them "old Angove's crazy pictures." But when Howard Byrne, a Canadian who runs a big West End photographic agency, saw the pictures we have reproduced here, he gave Angove a job on the spot. Angove describes himself as a "frustrated painter"."

From F. T. Charles (Lane Cove), who is almost certainly our oldest subscriber:

"I cannot say exactly when I first encountered a copy of the *A.P.-R.* The magazines which I remember taking from a very early date, soon after coming to Sydney about 60 years ago, were *The Amateur Photographer* (then called *Focus*, with a distinctive red cover) *The Australian Photographic Journal* (while it existed) and *The A.P.-R.*, somewhat later and lastly *The British Journal of Photography*. Besides these regulars I have read everything I could get hold of on photography. *The A.P.-R.* has greatly improved over the years in get up, letterpress and pictures; without it we would not know what our fellow workers were doing or how our own photography compared with that of others.

The other day I found my schoolboy grandson, sprawled out on the floor alongside my bookcase dipping into a pile of back numbers of *A.P.-R.* The same young hopeful asked not long since if it was Pop (meaning me) that made Uncle Fred as mad about photography as himself? It looks as if a third member of the family with the help of the *A.P.-R.* will soon be a keen follower of the art. I already discovered that when I visit my darkroom that my bottles of developer, etc., are not as they might be. Also I have such questions as these shot at me "How can you tell a bad negative from a good one?" "Why is one picture better than another?" "What exposure would you give to my reflection here in the window pane?"

The *A.P.-R.* had pleasure in making available a group of salon-mounted *A.P.-R.* prizewinning prints to the Sydney Y.W.C.A.'s December *International Festival of Christmas*. The function was well organised by Joyce Trickett and featured a wide range of International and Christmas elements. Outstanding in artistic interest was *The Gallery of Stained Glass Windows*, a striking series of four-foot windows ingeniously constructed from coloured plastic sheetings by a number of church and welfare organisations.

## THE PASSING OF J. DUDLEY JOHNSTON, O.B.E., Hon F.R.P.S.

From recent English magazines we have somewhat belatedly learnt of the death of the famous R.P.S. identity J. Dudley Johnston—this on October 24th last, at the age of eighty-seven, his association with pictorialism having exceeded half a century. A very full obituary of this 'grand old man of photography' will be found in the *Amateur Photographer* for 16th Nov., 1955.

## ACKNOWLEDGMENT OF CHRISTMAS CARDS

The Editor sincerely acknowledges and heartily reciprocates the messages and cards of seasonal good wishes which he received from the following friends: A. J. Anderson (Port Kembla); Australian Amateur Cine Society; The Camera Club of Sydney (J. M. Galbraith, Pres.); Lanberrys Photographic Society; Arthur and Ruth Caro (Orange); Circle Five of the A.P.S.; Commonwealth Scientific and Industrial Research Organisation, Australia (C. S. Christian); Irene and Russell Cooper (New Zealand); Eunice B. Carr (Trundle); The D'Ombraires (Maitland); Frank and Nora Elrington (Narromine); D. Featherston (Rockbank); Raymond Ferris (Cooma); J. Hoey; Institute of Victorian Photographers; F. Kee (Fremantle); Leichhardt Camera Club; Len and Molly Leslie (Canberra); H. A. Little (Marrickville); Elsie and Monte Luke (Clifton Gardens); Hilda and Henri Mallard (Mossman); Kiki and Bill Mathews and family (Haberfield, N.S.W.); Tom Murray (Edmonton, Q.); D. McDermant (Morningside); National Motor Springs (Phillip T. Storey); D. Peach (Beechworth); Photographic Society of Victoria (E. K. Cornish); Ted Rotherham (Caulfield); Sutherland District Camera Club (Jeannie Burrows); Maynard Pocock (Maylands); F. G. and Miss D. Robinson (Dunnsyde); K. M. Walker (Hamilton); J. W. Watson (Perth, W.A.); Clarence B. Young (Abbotsford, N.S.W.); Noel Youngman (Bondi); Minnie and Gordon McAlman (Muswellbrook).

## SHELL

### Child Under Five Colour Transparency Competition

Intending competitors are reminded that entries for this contest close on February 15th. Entry forms are available from *The A.P.-R.* editorial office—stamped addressed foolscap envelope, please.

"Photography and Modern Commercial Art go hand in hand"—this was the theme of the Kodak presentation at the Hobart Junior Chamber of Commerce Commercial Art Exhibition which was held in the Hobart Town Hall last month. Featured in the presentation were *The Flexichrome Process*, *The Bleach-out Process* and *Hand Colouring in Oils*.

Australia was represented at the R.P.S. *Autumn Nature Exhibition* by Associate and *A.P.-R.* contributor J. Warham (Perth). J.W. gained three acceptances for his monochrome prints, respectively, Common Noddies (*Anous stolidus*), Red-tailed Tropic Birds (*Phaethon rubricauda*), Black-flanked Rock Wallaby (*Petrogale lateralis*).

## N.S.W. 'NORTH OF THE RANGES' EXHIBITION CIRCUIT

While we have not been able to obtain the final details, we understand that the above Circuit will be going ahead "according to plan". It is hoped to publish full information in our February issue, or, alternatively, intending exhibitors should write for details to the respective Photographic Stewards.

Closing Dates: Armidale, 20th February, 1956. Tamworth, 2nd March, 1956.

## N.S.W. PUBLIC WORKS DEPARTMENT PHOTOGRAPHIC SOCIETY

Membership in this new group is open to all Public Servants. Meetings are held in the Theatre, temporary building, Bridge and Phillip Streets, at 6 p.m. on the first Wednesday in each month. Visitors are welcome.

## OBITUARIES FOR THE YEAR 1955

It is regretted that, by an unfortunate oversight, the Obituary table was omitted from the General Index published with the December issue. It is now printed below:

Robert James Colin Crosby .. .. .	650
John William Metcalfe .. .. .	650
Forbes J. Muirhead .. .. .	649
Eric William Booth Robertson .. .. .	121, 243
S. E. H. Young .. .. .	649, 714

# SALE OF USED APPARATUS AND LENSES

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### CAMERAS

- 4488—Ensign Selfix 820,  $2\frac{1}{2}" \times 3\frac{1}{2}"$ , Xpres f/3.8 lens, Epsilon shutter, flashholder, rangefinder, close-up lens, lens hood, leather case ... £20
- 4382—Cannon, 24 x 36mm., Nikkor f/3.5 lens, coupled rangefinder, always-ready case ... £38
- 4421—Six-20 Kodak 'A',  $2\frac{1}{2}" \times 3\frac{1}{2}"$ , Anastar f/4.5 lens, Epsilon 8-speed shutter, leather case ... £15
- 4375—Ensign Ranger,  $2\frac{1}{2}" \times 3\frac{1}{2}"$ , Ensar f/6.3 lens, Trikon shutter, leather case ... £8
- 4443—Six-20 Folding Brownie,  $2\frac{1}{2}" \times 3\frac{1}{2}"$ , close-up lens, leather case ... £6
- 4489—Agfa,  $2\frac{1}{2}" \times 2\frac{1}{2}"$ , Apotar f/4.5 lens, Prontor 'S' shutter, always-ready case ... £12
- 4487—Voigtlander Bessa,  $2\frac{1}{2}" \times 3\frac{1}{2}"$ , Skopar f/3.5 lens, Compur-Rapid shutter, coupled rangefinder, always-ready case ... £16
- 4263—R.B. Graflex,  $3\frac{1}{2}" \times 4\frac{1}{2}"$ , Cooke Kodak f/4.5 lens, 2 D/D slides, sheet film magazine, adapter ring, lens hood, yellow filter, leather case, £30
- 4315—Purma Special,  $1\frac{1}{2}" \times 1\frac{1}{2}"$ , Beck f/6.3 lens, leather case ... £4

- 4490—Ensign Autorange,  $2\frac{1}{2}" \times 2\frac{1}{2}"$ , Ensar f/4.5 lens, Epsilon shutter, coupled rangefinder, always-ready case ... £10

- 4448—Baldalux,  $2\frac{1}{2}" \times 3\frac{1}{2}"$ , Radionar f/4.5 lens, Prontor S.V.S. shutter, leather case ... £12

## KODAK STORE, 37 Rundle Street, Adelaide

### CAMERAS

- 98—Six-20 Kodak "A", f/6.3 lens, Dakon shutter, leather case ... £7/10/-
- 100—Six-16 Kodak Model "C" Folding, K.A. f/6.3 lens ... £4/10/-
- 102—Six-20 Folding Kodak Junior De Luxe, K.A. f/4.5 lens, Dakon shutter, leather case, £7/10/-
- 103—Kodak Duaflex ... £3/10/-
- 105—Ensign Selfix 16-20, Xpres f/3.5 lens, always-ready case ... £17/10/-

### SUNDRIES

- 106—G.E. Exposure Meter, incident light attachment, leather case ... £6

## THE FOURTH "A.P.-R." KODACHROME SLIDE CONTEST

CLOSING DATE: JANUARY 31st, 1956

Transparencies will be judged by a Guest Judge following on a preliminary selection by A.P.-R. Editorial Staff and Kodak Technicians.

The contest is open to all amateurs (as specified in the normal A.P.-R. monthly contests). Up to twelve Kodachrome slides may be submitted by any one entrant. Entries are limited to standard 24 x 36mm. or 28 by 40mm. (Kodak Bantam) sizes.

Two Guineas will be awarded to each of the ten best entries, while a further twenty awards of One Guinea each will be made for the next twenty selections. Not more than two prize orders will be awarded to any one competitor.

The outstanding pictorial slide and the outstanding record slide will each receive an A.P.-R. Recognition Medal in silver.

Intending competitors must register themselves by obtaining an Entry Number. Write now to A.P.-R. Kodachrome Contest, Box 2700, G.P.O., Sydney, or call at the Editorial Office.

If possible, a public showing of the slides will be arranged. It is planned to reproduce a selection of the best slides in full colour in the A.P.-R. later in 1956.

The A.P.-R. reserves the right to duplicate the prizewinning and H.C. slides, such duplicates to form the basis of a permanent collection.

All entries will remain the property of the competitor and will be returned as soon as possible after the contest has ended.

Extreme care will be exercised with all slides submitted, but no responsibility for loss or damage during transit or during the contest can be assumed by A.P.-R.



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- ★ Is extremely compact and light in weight (5 lbs. 2 ozs., complete with batteries).
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- ★ Attractively finished in iridescent hammergeglow lacquer and satin aluminium with solid tan leather case and padded shoulder strap.
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Single case unit in handsome two-tone maroon and patterned cream leatherette.

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